60c
AUGUST 15

VOGUE

College Issue

60 new fashions for the young clothes-whiz

Also:

14-piece college wardrobe under $300

20 make-up tricks that might be news to you

ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 14

THE PRICELESS LOOK OF BLOUSES...

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Vogue House, Hanover Square, London W. 1.
Editor: Audrey Withers
Chairman: Harry W. Yoxall
Managing Director: Reginald A. F. Williams

FRENCH VOGUE
4 Place du Palais Bourbon, Paris 7
Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

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I. S. V.-Patcévitch, President
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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

AUGUST 15, 1958

COVER

The stand-out coat—this year covering almost every shape and aspect of a young clothes-life. Brown-and-white herringbone tweed (Anglo wool), by Junior Sophisticates; about $135. Mary Grey stockings. Sandler of Boston T-strap shoes. The beret—a torchlight flare of orange velvet, by Betmar. Brown opossum muff by Ingber. Coat, hat, muff: Bonwit Teller; Hutzler's; Julius Garfinckel; Hudson's; Famous-Barr; Harzfeld's; Frost Bros.; I. Magnin. *For shops in other cities, see page 40.*



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GRETA BAG/SHOES PAPPAGALLO



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College-Town of Boston

Sorority separates, pledged to the chemise look. In grey-and-camel Tycoon plaid. Left: Plaid chemise weskit, about $8; matching pleated skirt, about $13. Right: Solid camel weskit, about $7; hi-rise slim plaid skirt, with leather belt, about $11. Shirts to wear with all: Dacron-and-cotton, french cuffs, about $7; roll sleeve, about $5. Both, white or camel. Sizes 8 to 18, 7 to 15. At fine stores everywhere, or write to College-Town of Boston, Dept. V, 1407 Broadway, New York 18, New York



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VOGUE / idea Sheet

ADVANCE TRADE EDITION page from August 15 VOGUE outlines the important editorial fashion ideas from that issue . . . ideas that you can use in your newspaper advertisements and displays.

"NEW FASHIONS FOR THE YOUNG CLOTHES-WHIZ"

wardrobe news for
the smart girl
in and out of college

. . . on the cover and on pages 50-77.

* TORCH COLOURS—
new sunny shades in new American plaids

* THE BABY-WAIST DRESS—
high-placed waists for day, late-day, evening

* THE STAND-OUTS—
coats, jumpers, jump-suits

* TALL ORDER OF SWEATERS—
sweaterized dressing

* THE NEW BOX-TOPS—
brimming over whiz-skirts, pants

plus accessory props—clean lines, uncluttered looks in hats, jewellery, handbags, gloves . . . pages 104-105 and throughout the issue.

college night-lights—bright, high-waisted dormitory fashions . . . pages 108, 109, 118, 119.

SUITED–FOR AUTUMN FASHION

"the wonderful walking suit"
. . . pages 94-95.
"bread-and-caviar" suits
. . . pages 98-99.

NEW AUTUMN COATINGS

walking-length fur coats
. . . pages 96-97.
the hyacinth coat (new city look). . . pages 92-93.

FASHIONS IN LIVING—"the making of a collection" . . . pages 110, 111, 113-115.
new writing paper . . . page 116.

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VOGUE, AUGUST 15, 1958, VOL. 132, NO. 3

These are the "VOGUE SAYS" QUOTES to help you present your own smart-girl fashions. new suits, new coats. Use the quotes to headline your newspaper advertisements, interior and window displays, and fashion shows. Choose these exciting fashions from your own stocks.

Vogue says: "NEW FASHIONS FOR THE YOUNG CLOTHES-WHIZ"

"Fashion whiz-ardry—for the young"

"Torch colours"
"New American plaids"

"The baby-waist dress"
"Baby-waist dress—daytime"
"Baby-waist dress—evening"

"The stand-outs"
"Stand-out coat"
"Stand-out jumper"
"The jump-suit—newest gym-dandy"

"Tall order of sweaters"
"Baby-waist—sweaterized"
"The belted sweater dress"

"The new box-tops"
"Box-topping—over whiz-skirts, pants"



ABOUT ACCESSORIES . . .

Vogue says: "Badge berets"
"Barrettes a must"
"Boots, T-strap shoes"

ABOUT NEW DORMITORY FASHIONS . . .

Vogue says: "College night-lights—bright"

ABOUT THE LOOK OF THE SMART GIRL . . .

Vogue says: "The cloche-coif"
"Zippy red lipstick"
"Clear bright foundation"
"Mascara—as U as lipstick"

NEW SUITS

Vogue says: "The wonderful walking suit"
"Walking-length coat, straight skirt"
"Bread-and-caviar suits"
"Suit for city, country, travel"

NEW COATS

Vogue says: "Walking-length fur coats"
"Furs—short, short story"
"High-waisted coat"
"Bright coat—hyacinth"

FASHIONS IN LIVING

Vogue says: "Small prizes from all over"
"New *type*writable papers"

your release date: August 14

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Courtesy of* **VOGUE

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Josef calf bag

Dior's eased-line silhouette . . . "Fall non-stop into Winter." $35
Josef calf bag

Complete list of stores showing the Handmacher VISCOUNTESS collection page 126 WANAMAKER'S PHILADELPHIA KAUFMANN'S PITTSBURGH LYTTON'S CHICAGO



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arriving in red,

the greatcoat

in the sumptuous, lightweight warmth of

Orlon

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DU PONT

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Celeste Calls The Tune

Quartette in perfect harmony for back-to-school. Top, ***"Rainbow"**** — Multi-color striped cotton jumper, separate white Pima pettiblouse with built-in can-can. 3 to 6x $14.95, 7 to 12 $17.95. ***"Red, White and Blue"**** — Fine Pima with washable grosgrain bandings. Red with navy or navy with red. 3 to 6x $10.95, 7 to 12 $12.95. Bottom, ***"Streamliner"*** — Long torso with tucked bodice, pleated skirt. Red or navy Pima with Irish linen trim. 3 to 6x $10.95, 7 to 12 $12.95. ***"Happy Days"**** — Drip-Dry cotton in brown or gray over peek-a-boo stripes with matching built-in can-can. 3 to 6x $12.95, 7 to 12 $14.95. Starred* styles also available for Toddlers 2, 3, 3x.

Her Fashion Future Begins with

Celeste

1350 Broadway, New York 18, N. Y.



*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Who is she?

She doubles as short order cook, hairdresser, all around wife.
Her busy life needs special clothes—now specially
answered with Suburban Outlook Fashions in fabrics of

Celanese contemporary fibers

Celanese Arnel in Winkler's "Vocama" fabric. Robe by A. Barsa. Arnel triacetate combines with nylon for the most irresistibly soft brushed knit fabric—"Vocama." The robe is marvelous—just like a polo coat, machine washable, needs no ironing. In camel, red, royal, or jade green. Sizes 10-18. About $18 at Bloomingdale's, New York; Filene's, Boston; Hutzler's, Baltimore; Rich's, Atlanta; Burdine's, Miami. Other stores carrying "Who is She" collections on page 128.

Celanese Corporation of America, New York 16. Celanese® Arnel®



Celanese acetate in flannel by Sylberne, dress by Junior Accent. Celanese acetate adds its softness to rayon for this easy, drapable flannel. In gray, heather brown, or blue. Sizes 5-15. About $35 at Arnold Constable, New York; Filene's, Boston; Cain-Sloan Co., Nashville; Pfeifer's, Little Rock; Younker Bros., Des Moines. Other stores carrying "Who is She" collections on page 128.

Who is she?



Backbone of the car pool and prettiest girl at all the parties. For her non-stop round of activities, Celanese introduces a special group of Suburban Outlook Fashions in fabrics of

Celanese acetate in fabric by Skinner, dress by Toni Edwards. Celanese acetate gives rich beauty to this lustrous, ribbed ottoman fabric. In hot pink, royal, or black. Sizes 5-15. About $30 at Arnold Constable, New York; Bamberger's, New Jersey; Filene's, Boston; John Wanamaker, Philadelphia; Woodward & Lothrop, Washington, D. C. Other stores carrying "Who is She" collections on page 128.
Celanese Corporation of America, New York 16. Celanese®

Celanese contemporary fibers

Keyed for soft harmony...



Fortunet

FUN-LOVING SHOES

Fortunets in a new leather so pampering-soft and pliant, you're scarcely aware you're walking! They'll take you flitting from town to country or on comfortable carefree travel.

Fortunet Shoe Company • Division of General Shoe Corporation • Nashville 3, Tennessee



Until Joan Leslie did it, where could a size 6 to 16 find clothes this young? Where could size 5 to 15 find clothes this worldly? Take this for instance: Bulky knit poncho stripes, over a slim wool jersey. Black and white. Great together, and each terrifically capable alone! $40. JOAN LESLIE, 1400 Broadway, New York 18, New York.
AT FAMOUS-BARR CO. ▪ FREDERICK & NELSON ▪ J. L. HUDSON ▪ JAY THORPE ▪ KAUFMANN'S ▪ M. O'NEILL ▪ WOODWARD & LOTHROP

at these and other fine stores

ALABAMA

Anniston ..... Gayle's
Birmingham .....Pizitz
Birmingham ... New Williams
Birmingham Burger-Phillips
Dothan .....Blumberg's
Florence .....The Bootery
Gadsden ..... Rutenberg's
Huntsville .....Dunnavant's
Mobile ..... L. Hammel
Mobile ..... Kayser
Montgomery ..... Bon Marche
Selma .....Isadore Kayser
Tuscaloosa .....Pizitz

ARKANSAS

Blytheville .....Miss Whitsitt
El Dorado ...El Dorado House
Fayetteville ... Campbell-Bell
Ft. Smith .....Arcade
Ft. Smith .....Hunt Dry Goods
Harrison ... . Croom Bros.
Little Rock ..... Green's
Pine Bluff ..... Stacy's
Russellville ..... Croom Bros.
Springdale ..... Croom Bros.
Texarkana ..... Kline's

CALIFORNIA

Bakersfield .....Weill's
Fresno .....Rodder's
Los Angeles .....Broadway
Los Angeles....Harris & Frank
Marysville ..... Jang's
Oakland .....Goldman's
Oakland ..... Kahn's
Pasadena ....Helen Smith
Sacramento ..... Rhodes
Sacramento .. California App.
San Diego .....Lion Clo.
San Diego ..... Walker Scott
San Francisco Moore's, Ltd.
San Francisco .....Juliette's
San Jose ..... L. Hart
San Jose .....Blum's
Santa Monica .....Jerry Brill
Santa Rosa ..... Rosenberg's
Stockton Katten & Marengo
Valejo ....Rosee Shop

COLORADO

Colorado Springs ...Neufeld's
Denver ... . Amter's

CONNECTICUT

Bridgeport .....Levine Coat
Hartford ..... G. Fox
Hartford ..... Albert Steiger
Meriden .... Styletex
Middletown .... Wrubel's
Naugatuck ..... M. Freedman
New Britain .....Raphael's
New Haven ..... Muriel's
Norwich ..... Reid & Hughes
Stamford .....H. Frankel
Torrington .. .... W. W. Mertz
Waterbury .. Jones & Morgan
West Hartford .....Emly Shop
Westport .....Franklin Simon

DELAWARE

Dover ..... Emanuel's

DISTRICT OF COLUMBIA

Washington ..... Hecht Co.
Washington
Woodward & Lothrop
Washington .....Rochel's
Washington .....Lansburgh's

FLORIDA

Daytona Beach
Linden's Vogue
Jacksonville ..... Nancy Scott
Marianna ..... Parisian
Panama City .....Holland's
Pensacola .....Sam's
Pensacola . .....Rita's
St. Augustine ..... Akra's
St. Petersburg ....Viola Todd
Tallahassee .....Turner's
Tallahassee .....Annette's
Tampa .....O. Falk
Tampa .....Russell's

GEORGIA

Albany .....The Fashion
Albany ..... Lois Annelle
Americus .....The Vogue
Atlanta ..... Rich's
Atlanta ..... Josephs
Augusta ...Fifth Ave. Shoppe
Augusta ..... Cullum's
Columbus .....Kiralfy's
Douglas . .....Fashion Shop
Gainesville .....Ronald's
Macon ..... Goldman's
Macon .....Stephen's
Moultrie .....Friedlander's
Rome ..... Esserman's
Rome .... Miller Bros.
Savannah Silverman & Karpf
Statesboro .....H. Minkovitz
Tifton .....Fashion Shop
Thomasville ... Fashion Shop

IDAHO

Boise .....The Mode, Ltd.

ILLINOIS

Alton .....The Vogue
Aurora ..... Sencenbaugh
Belleville .....M. Katz
Berwyn ..... Sarah's
Bloomington ..... Livingston's
Champaign .....Blum's
Champaign ..... Robeson's
Chicago .....Gately's
Chicago ..... Evans Co.
Chicago .....Paddor's
Chicago ....Foyer's
Chicago Hts. .....Rau's
Cicero ..... De Mars
Danville ..... Parisian
Danville ..... Jules Straus
Dixon ..... Brandt's
E. St. Louis .....Stanley's
Elmhurst ....Ruby's
Evanston .. Edgar A. Stevens
Freeport .....F. A. Read
Granite City ..... Heiman's
Herrin ..... Zwick's
Jacksonville ..... Leslie's
Joliet .....Anderson's
Kankakee .....The Fair
La Salle .....Blakely's
Melrose Park .. .. Cobey's
Moline .....The Fashion
Moline .....Goldsmith's
Oglesby .....Personality
Pekin .....Allen's Vogue
Peoria ..... Block & Kuhl
Princeton ..... Landahl
Quincy .....State St. Store
Rockford ....Field's
Rock Island .....The Fashion
Springfield ..... Myers Bros.
Springfield ..... S. A. Barker
Sterling ..... Chester Co.
Taylorville ....Melle Calloway
Waukegan ..... Hein Co.

INDIANA

Anderson ..... Gates
Columbus .....Anderson
Elkhart .....Ziesel's
Elkhart ..... Drake's
Evansville .....Dunhill's
Evansville ....Wells
Ft. Wayne .....Nobbson's
Frankfort ..... Adler's
Gary .....Pearson's
Huntington .... Gass
Indianapolis ...L. Strauss Co.
Indianapolis .....H. P. Wasson
Indian Harbor .....Broadway
Lebanon .....Adler Co.
Richmond ..... Palais Royal
South Bend ..... Newman's
Terre Haute .....Jame-Wolf
Vincennes ..... Joseph's

IOWA

Burlington .....Schramm's
Cedar Rapids .....Killian Co.
Davenport .....Scharff's
Des Moines .....Wolf's
Dubuque ..... Stampfer's
Dubuque ..... Stevens
Fort Dodge ..... Gates
Muscatine ..... McColm
Ottumwa ..... Peoples
Waterloo ..... Wolf's

KANSAS

Kansas City ..... Leader
Kansas City ..... Masian's
Pittsburg ..... Ramsey's
Topeka ..... Pelletier's
Wichita .....The Model

KENTUCKY

Ashland ..... Parson's
Bowling Green ...Sam Pushin
Danville .....Cinderella
Henderson .....Bohn's
Hopkinsville ..... Arnold's
Lexington .....Wolf-Wile
Louisville .....Fleischer's
Louisville .....Stewart's
Louisville ..... Geo. Moore
Louisville ....Kaufman Straus
Madisonville Baker Hickman
Owensboro .....Levy's
Paintsville ..... Pelphrey's
Paducah .....Jean's
Somerset . .....The Fair
Winchester .....Bloomfield's

LOUISIANA

Alexandria .....Hixon's
Baton Rouge ....., Linda's
Bogalusa .....Goldman's
Monroe .....Field's
Monroe .....The Palace
New Orleans Maison Blanche
New Orleans .....Kreeger's
New Orleans....Keller-Zander
Rayne .....Mervin Kahn
Shreveport .....Palais Royal
Shreveport ..... Rubenstein's
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West Monroe.....Norriss

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Lewiston .....T. J. Murphy
Old Towne ..... Sklar's
Portland .....Owen Moore
Portland .....A. H. Benoit
Sanford ....Hooz Inc.

MARYLAND

Baltimore....Hochschild-Kohn
Cumberland .....Lazarus
Pokomoke .....Scher's
Salisbury ..... Benjamin's
Suitland .....Nat Lewis

MASSACHUSETTS

Boston ..... Morton's
Boston .....Franklin Simon
Fall River .....Cherry & Webb
Framingham ..... Gordon's
Gardner .....Le Blanc's
Haverhill ..... Grad's
Holyoke .....A. Steiger
Lawrence .....Cherry & Webb
Leominster .....Frankel's
Lowell ..... Cherry & Webb
Malden ..... Gordon's
New Bedford ....Cherry & Co.
Northampton ..... Ann August
Pittsfield ..... England Bros.
Quincy .....Sheridan's
Salem .....M. H. Baker
Southbridge .....Goodwin's
Springfield ....Albert Steiger
Westfield ..... Block's
Worcester .....Filene's
Worcester .....Marcus

MICHIGAN

Battle Creek .....Klein's
Detroit ..... Carson's
Detroit .....Leeds
Detroit .....Kern's
Flint .....Maas Bros.
Grand Rapids .....Fleck's
Grand Rapids ....Winkelman's
Homer ..... Falconer's
Jackson .....Elaine Shop
Kalamazoo .....Purcell's
Lansing ..... Sans Souci
Port Huron .....Sperry's
Saginaw ..... Heavenrich's
St. Joseph .....Hat Box
Traverse City .....Milliken's

MINNESOTA

Albert Lee .....Wallace's
Duluth .....Maurice's
Duluth .....Oreck's
Minneapolis .....Rothschild's
Minneapolis .....Cook's
Rochester ..... C. F. Massey
St. Paul .....David Edwins
St. Paul .....Schuneman's
Virginia .....Robert's

MISSISSIPPI

Brookhaven .....Benoit's
Clarksdale ..... Marion Shop
Columbia .....Pooles
Columbus ....Ruth's
Greenville .....Tennenbaum's
Hattiesburg .....Vogue
Jackson .....Vogue
Kosciusko .....Smart Shop
Meridian .....Vogue
Natchez ..... George's
Vicksburg .....Valley's
Vicksburg ..... Style Shop

MISSOURI

Cape Girardeau
Buckner Ragsdale
Clayton .....Franklin Simon
Jefferson City ....Purple Shop
Joplin ..... Kassab's
Kansas City .....Kline's
Kansas City ..... Rothschild's
Kennett .... James Kahn
Lexington .....Reed's
Maplewood ..... Martyn's
St. Joseph .....The Paris
St. Joseph Townsend & Wall
St. Louis .....Cunningham's
St. Louis .....Boyd's
St. Louis .....Famous Barr
Sikeston .. Buckner Ragsdale
Springfield .....M. Netter

MONTANA

Billings .....Doyle's
Great Falls .....The Paris

NEBRASKA

Alliance ..... Rhodes
Grand Island S. M. Wolbach
Hastings ..... Brach-Thmpson
Lincoln ..... Ben Simon's
Lincoln ..... Magee's
Omaha .... Nateison's
Omaha ....Goldstein-Chapman
Omaha ..... Nebraska Clo. Co.

NEW HAMPSHIRE

Concord .... Hooz App.
Dover ..... Hooz App.
Nashua ..... Gordon's



All 3 suits available in Tall sizes at Lane Bryant stores and "Over 5' 7" Shops"



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Asbury Park .....Steinbach's
Asbury Park .....Abrams
Atlantic City ..... M. E. Blatt
Atlantic City ... Homburger's
Bloomfield ..... Lipton's
Camden ..... Lester's
East Orange Franklin Simon
Elibabeth ..... R. J. Goerke
Freehold ..... Main Cloak
Jersey City ..... Dorison's
Millville ..... Prince's
Morristown ..... Epstein's
Orange .....Park Ave. Dress
Passaic .....The Strand
Plainfield .....Towne Furs
Ridgewood .....Shayne's
Riverside .....Worth's
Trenton .....S. P. Dunham
Vineland .....Princess
Westfield .....Paterson Co.

NEW YORK

Albany.....John G. Meyers
Albany ..... Solomon Furs
Auburn ..... Kalet's
Batavia ..... Alexander's
Binghamton .....Resnick's
Binghamton .....McLean's
Buffalo .....Hens & Kelly
Buffalo .....Gutman's
Cohoes .....I. Siegel
Elmira .....Gorton Coy
Franklin Sq. ....Advance Furs
Geneva Crane's Seneca Shop
Glens Falls .....The Fashion
Hempstead .....Joy Shop
Herkimer .....H. G. Munger
Ithaca .....Holley's
Jackson Hts. .....Field's
Jamaica .....Style Shop
Jamestown .....Printz Co.
New York City.....Gimbel's
Newburgh .....Womens Wear
Newburgh ... Schoonmaker's
Brooklyn ..... Martin's
Niagara Falls .....Wellesley
Niagara Falls Mack Friedman
Norwich ..... Carol Ann Shop
Olean ..... Jos. M. Segall
Plattsburg ..... Kassel's
Poughkeepsie ....Lucky Platt
Rochester ..... Metzger's
Rochester ..... McCurdy's
Rochester ..... Sibley's
Rome .....Simpkin's
Schenectady ..... Carl Co.
Schenectady ..... Jo-Ann
Syracuse ..... Fleischer's
Syracuse .....E. W. Edwards
Utica .....Winner's
Utica .....J. B. Wells
Yonkers ..... Schiller's

NORTH CAROLINA

Asheboro ..... Buddy's
Asheville .....Winner's
Asheville .....Bon Marche
Belmont .....Cohen's
Burlington .....Guyes
Charlotte ..... Vogue
Charlotte ..... Ka Mil
Charlotte .....Park Road
Durham ..... Baldwin's
Fayetteville ..... The Capital
Gastonia .....Smart Shop
Goldsboro ..... Serotta's
Greensboro ..... Prago-Guyes
Greenville ..... C. H. Forbes
Hendersonville Jack Shulman
Hickory ..... Melville's
High Point ..... Tobias
Kannapolis ..... Del's, Inc.
Kinston ..... Serotta's
Leaksville .....Flynn's
Lumberton .....Fleishman's
Morganton .....Lazarus
New Bern ..... Fashion Center
Raleigh ..... Ellisberg's
Raleigh .....Burton's
Roanoke Rapids Fashion Shop
Rockingham ..... Kay's
Rocky Mount ..... Vogue
Salisbury ..... Guyes
Statesville ..... Spainhour
St. Pauls ....Ida's Dress Shop
Shelby .....H. S. Cohen
Whiteville ..... Kramers
Williamston ..... Ann's
Wilmington ....Wonder Dress
Wilson .....Barshay's
Winston Salem .....Cohen's

NORTH DAKOTA

Bismark ..... Robertson
Fargo ..... Moody's
Valley City ..... The Fair

OHIO

Akron .....M. O 'Neil
Akron ..... Hower Corp.
Bellefontaine .... Style Shop
Cambridge ..... Style Center
Canton ..... Parisian
Canton ..... Rapport's
Canton .....Vicory
Cincinnati ..... H. S. Pogue
Cincinnati ....Franklin Simon
Cleveland ...Mary Style Shops
Cleveland .....Franklin Simon
Columbus ..... Lazarus
Coshocton ..... Golden's
Cuyahoga Falls ..... Irene's
Dayton ..... Metropolitan
Elyria ..... Style Center
Fremont .....Joseph's
Ironton .....Smart Shop
Lakewood .....Carson's
Lebanon .....Fred's
Lorraine ..... Style Center
Mansfield .....Golden-Russell
Marietta ..... Betty Lee
Marion ... Sutton & Lightner
Massillon .....Segel's
Mt. Vernon ..... Rudin Co.
Newark .....J. J. Carroll
Portsmouth ....Atlas Fashions
Sandusky ..... Joseph's
Springfield .....Hoenig's
Steubenville ..... Denmark's
Warren ..... Howard Shields
Youngstown .....Livingston's
Zanesville .....Weber's

OKLAHOMA

Ada .....Fields
Chickasha ... Levine & Miller
Duncan ..... Sid Aronson
Enid ..... Herzberg's
Okla. City ..... Street's
Okla. City .....Peyton-Marcus
Tulsa ..... Street's
Tulsa ..... Vandever's
Tulsa .....Renberg's

OREGON

Eugene .....Kaufman Bros.
Portland .....Meier & Frank

PENNSYLVANIA

Allentown .....Adams Co.
Allentown ..... Berte
Altoona ..... Bon-Ton
Altoona .....Wm. F. Gable
Ambridge .....Davidson's
Beaver Falls ..... Taylor's
Berwick .....The Fashion
Braddock ..... Berman's
Bradford ..... New Princess
Butler ..... Jaffe's
Carbondale ... Globe Fashion
Chester ..... Weinberg's
DuBois .....Leonardson's
East Liberty .... Mansmann's
Easton ..... Horn's
Erie .....Benson's
Erie .....Yeager's
Franklin .....Printz Co.
Greenburg ..... La Rose
Greenville .....Friedman's
Hanover ..... Baker's
Hanover ..... Lana Lobell
Harrisburg ..... Schleisner's
Hazelton ..... Deisroth's
Indiana ..... Brody Bros.
Jeanette ..... Ratner's
Johnstown ..... De Roy's
Kittaning ..... Maxine's
Lancaster ..... Logan's
Lebanon .....Logan's
Loch Haven ..... Grossman's
McKeesport ..... Katzman's
Meadville ..... Fahr's
Monessen .....Eisenberg's
New Castle ..... Ladies Shop
Oil City .....Printz Co.
Philadelphia ....Wanamaker's
Pittsburg ..... Azen's
Pittsburg ..... Oliver Shop
Pottstown .....Ellis Mills
Pottsville .....Grace Shop
Reading ..... Kins Co.
Reading ..... Whitner's
Scranton ..... Rice's
Scranton .....Salben's
Shenandoah ..... Elton's
Sunbury .....Rosenblum's
Uniontown .....Kaufman's
Warren ..... Printz Co.
Westchester ... Maurice Dana
Wilkes Barre ....Boston Store
Wilkes Barre....Zimmerman's
Williamsport ..... Brozman's
York .....Chas. H. Bear
York ..... Jack's

RHODE ISLAND

Newport ..... Colony Shop
Providence ....Cherry & Webb
Woonsocket Lamson-Hubbard

SOUTH CAROLINA

Columbia .....Berry's
Columbia ..... Haltiwanger's
Charleston ..... Snelgrove's
Florence ..... Gladstone's
Greenville .....Meyers Arnold
Rock Hill ..... Melville's
Spartenburg ...Aug. W. Smith
Spartenburg .....Fashion
Walterboro ..... Parsons

SOUTH DAKOTA

Aberdeen ..... Jo-Rich
Rapid City .....Baron's
Yonkton .....Jo-Ellen
Vermillion ..... Jo-Ellen

TENNESSEE

Bristol ..... New Fashion
Brownsville ..... Suzanne's
Chattanooga .....Davidson's
Chattanooga ..... Vogue
Clarksville ..... Lee's
Columbia ..... Gordon's
Dyersburg G. A. Schleisinger
Jackson .....Louis Nathan
Johnson City ..... Jo-Ann's
Johnson City .....King's
Kingsport .....Jo-Ann's
Knoxville Colonial Galleries
Knoxville .....Richs
Memphis .....J. Goldsmith
Memphis .....Lowensteins
Memphis .....Landres Co.
Murfreesboro .....Goldstein's
Nashville .....Cain Sloan
Paris ..... Higgs & Mattens
Shelbyville ..... Carolyn's
Tullahoma .....Goldstein's

TEXAS

Abilene ..... Marcus
Amarillo .....Hollywood
Amarillo .....Lucille's
Austin .....Marie Antoinette
Austin ..... Price's
Beaumont .....Fashion
Dallas .....A. Harris
Dallas .....Parisian-Peyton
Ft. Worth ..... The Fair
Ft. Worth ....Parisian-Peyton
Hereford .....Popular Store
Houston .....Sakowitz
Houston ..... Casual Corner
San Angelo .....Maurice's
San Antonio .....Carl's
San Antonio ..... Frost Bros.
Waco .....Sach's
Waco ..... Cox's

UTAH

Logan .....Roskelly's
Ogden .....Wolfer's
Provo .....Evan-Thomas
Salt Lake City ..... Makoff's

VIRGINIA

Abingdon ..... Maxine's
Culpepper .....Fashion Shop
Danville .....Frances Kahn
Exmore .....Eichelberger's
Lynchburg .....Vogue
Martinsville ..... Kolodney's
Newport News ....Nachman's
Newport News .....Hanna's
Norfolk .....Rice's
Norfolk .....Milady's
Petersburg .....Spero's
Petersburg .....Sandler's
Portsmouth .....Rosen's Furs
Richmond .....La Vogue
Richmond .....Worth's
Roanoke .....Sidney's
Roanoke .....Lazarus
So. Boston ..... Lantor's
Suffolk .....College Shop
Winchester ..... Hodgson's

WASHINGTON

Bellingham .....Victor's
Seattle .....Jean Hall
Spokane ..... Rusan's
Tacoma .....Oake's App.
Tacoma .....Rhodes Bros.

WEST VIRGINIA

Beckley .....Rahall's
Bluefield Mademoiselle Shop
Charleston .....Embee's
Charleston ..... Vogue
Clarksburg ..... Broida's
Fairmont ..... Jones
Huntington ..... Smart Shop
Mortinsburg ...Gene Diamond
Morgantown ..... Jones
Parkersburg .....Broida's
Weston ..... Adler's
Wheeling ....Stone & Thomas

WISCONSIN

Appleton .....Fashion Shop
Beaver Dam ..... Elliot's
Fond Du Lac .....Merwin's
Green Bay ..... Nau's
Janesville .....Elliot's
Kenosha ..... Lepp's
Madison .....Rendall's
Madison .....Yost's
Milwaukee .....The Grand
Milwaukee .....Field's
Racine ..... Eitel's
Sheboygan ..... People's
Watertown ..... Elliot's
Waukesha ..... Stern's
Wausau .....Winkelman's
West Allis .....Taitelman's
Wisconsin Rapids
Johnson Hill

WYOMING

Casper ..... Kline's
Cheyenne ..... Wolfer's

If your favorite store is not listed, write Meyer Stoll, Inc., 500 Seventh Ave., N. Y. 13

FIRST PRIZE PARIS... Like to be Paris-bound for two wonderful weeks? Like to win a thousand dollars in cash? Like to open a career for yourself in fashion, writing, advertising, merchandising, decorating or publishing?

Are you a college senior working towards a bachelor's degree? If you are, enter VOGUE's famous Prix de Paris competition. Enroll now through October 20, 1958.

1st PRIZE: two exciting weeks in Paris, flying both ways, all expenses paid, or $1000 in cash (winner's choice). **2nd PRIZE:** $500 cash. 10 Honourable Mention Winners will each receive $25 cash prizes.

In addition, all winners will receive top consideration for positions on VOGUE, GLAMOUR, HOUSE & GARDEN, VOGUE PATTERN BOOK, VOGUE KNITTING BOOK. Other top contestants will be recommended for jobs to stores, advertising agencies and other magazines.

It's VOGUE's annual search for editorial talent. You use VOGUE to complete two quizzes of four questions each, based on actual editorial problems. If answered satisfactorily, you will be eligible to write a 1500-word thesis on a topic in the February 1, 1959 issue.

Use the entry blank below . . . before October 20, 1958.

FOR COLLEGE SENIORS VOGUE'S 24TH PRIX DE PARIS



PRIX DE PARIS DIRECTOR, VOGUE, 420 LEXINGTON AVENUE, NEW YORK 17, NEW YORK

Please enroll me as an entrant in VOGUE's 24th Prix de Paris.

NAME_____ HOME ADDRESS_____

CITY_____ ZONE_____ STATE_____ DATE_____

COLLEGE_____ COLLEGE ADDRESS_____ DATE OF GRADUATION_____



BY RENÉE OF KAY SELIG

In Crompton Velveteen. Both in sizes 8-16 and 7-15. Turquoise, Coral, Spruce Green, Rust, Perry Blue, Gold, Emerald, Wine Beauty, Royal, Red, Black. About $40 each; slightly higher on West Coast.

Crompton
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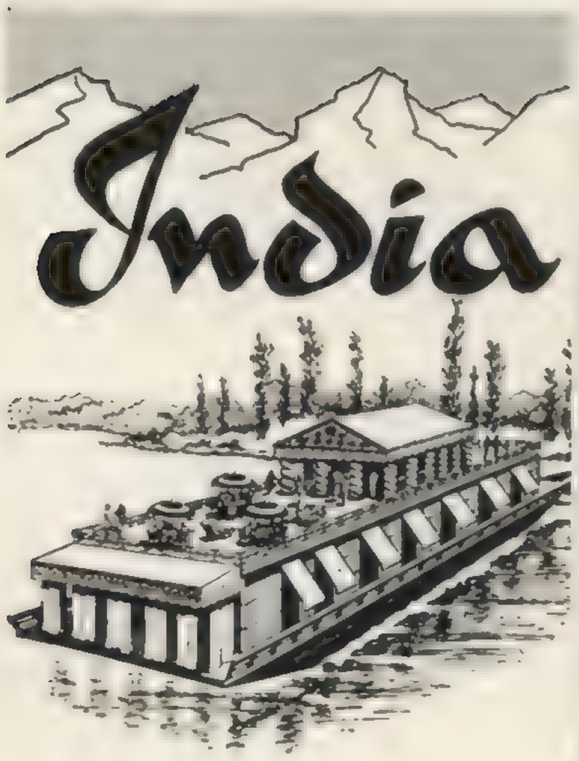
THE NEW WORLD LOOK IS THE LIFE OF THE PARTY

IN CROMPTON'S NEW WORLD VELVETEEN

It's the look that sparks party spirits—for there's excitement in every twirl of Crompton's NEW WORLD VELVETEEN! It's lithe, supple fabric . . . a rave of luxurious pile and vivacious colors to see you glowing and fresh through the social crush. Renée of *Kay Selig* does the party fashions shown here. You'll find them when you look for the NEW WORLD hangtag . . . your guide to the look you love.

Available at LORD AND TAYLOR, New York. For other stores see page 40

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Modesto . . . . . The Brown House
Oakland . . . . . I. Magnin
Ontario . . . . . Musette's
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Pasadena . . . . . I. Magnin
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Sacramento . . . . . I. Magnin
San Francisco . . . . . I. Magnin
San Luis Obispo . . . . . Leonore Smith
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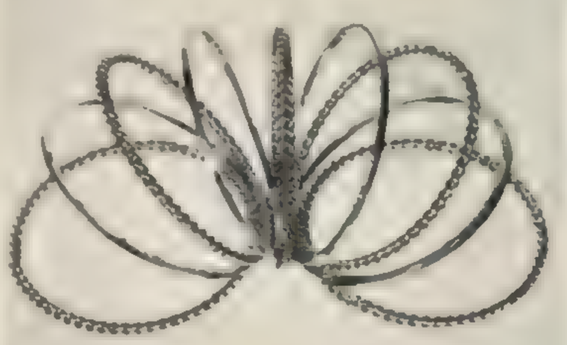


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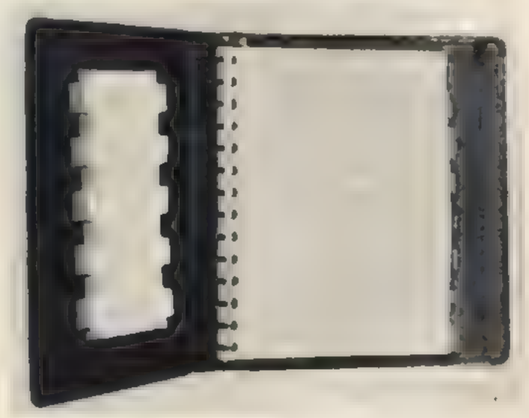
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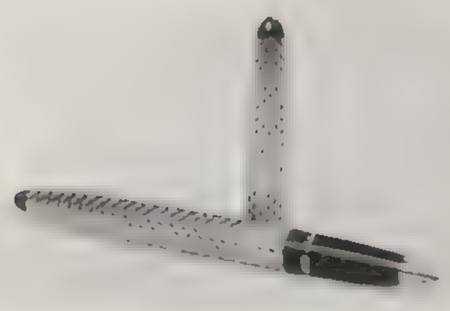
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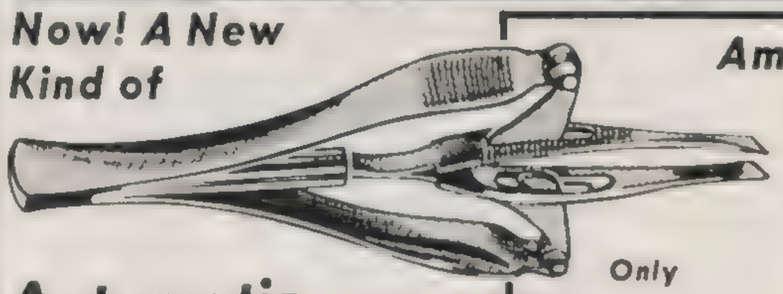
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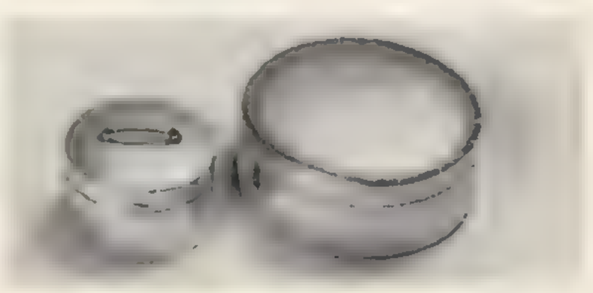
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LE MUGUET DU BONHEUR

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THE PERFUME FOR SUMMER ELEGANCE

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VOGUE
AUGUST 15, 1958

Vogue's eye view of the return of the bluestocking





No doubt about it, the bluestocking is back among the young. Often, you can't see her through the fence of dinner jackets, but she's over there at every party: in blue and bronze—and apricot?—stockings. Whether her favourite non-male companion is a slide rule or a typewriter, chances are we needn't tell this girl that the really proficient in any field are always in fashion; always have the air of *je* Sais *quoi*. The new bluestocking knows that desperate, last minute cramming for weekend good looks is as pointless as cramming for a Greek exam. The weekend crammer gets an E— for euphoria. . . . Why all those dinner jackets? Because she has bluestocking principles about her looks too; a polished coif tops that well-furnished mind. She knows, for instance, that for amateur musicians the lute is fast replacing the guitar (a lute player is a lutanist, not a lautist); she knows, even if she's not majoring in philosophy, that interest in Spinoza is rising. (She also knows that the hemline is rising.) She agrees with the young critic, Norman Podhoretz, that "non-fiction" is a deplorably patronizing term for a rich field of literature. . . . A young pedant? Never. Nor are these morsels of information snatched up like canapés from a cocktail tray. The bluestocking's varied frame of reference is as carefully grounded as her clothes plan. She would as soon be unaware of a basic piece of scholarship as caught with a safety-pin in her hem.

This year's clothes plan for this year's bluestocking—on the next pages.



SANTE FORLANO

What it takes to be

THE NEW YOUNG FASHION WHIZ



In a Broadway musical not long ago. the super-sophisticated character woman said of the ingenue's fresh young prettiness, "At twenty-two—what's the trick?", and got one of the big, understanding laughs of the evening. Frankly, we don't see it quite that way. While we're willing to give the young cards and spades when it comes to clear-eyedness on a scant amount of sleep, we say that looking terrific is a pretty tricky business at any age—and the younger the trickier. For one thing, the look terrific involves some rather mysterious intangibles—chic, flair, taste, a knack of looking beautifully put-together without flaunting the mechanics. For another, it takes a very real sense of enterprise: it's no small thing for a young woman to try a new make-up, do her hair a different way, give a daring fashion a whirl. Specifically, it takes a kind of fashion whiz-ardry, about which our feeling is: it's learnable, and best learned young. By this we don't mean that we want to pry a single sophomore from her camel's-hair boy-coat or her turned-down sailor cap. What we would like is to open her eyes—and her wardrobe—to the possibility of new ideas. And this happens to be a gravy season for those. To begin with, a new hair-idea: **the cloche-coif**—side-parted, swept across the brow, ends retroussé, barrette or ribbon a must. It's the coiffure you see at left, twice again below, and in every photograph on the next twenty-six pages. Why so often? Simple: it's young and charming and new and it looks wonderful with the present crop of fashions. Sleek and polished is the hair it's made of—which gets that way, naturally, by brush. Where the hairdresser comes in is at the beginning—this kind of simplicity owes its life to genius-barbering. And regularly thereafter—ear tip or a touch below is cloche-coif length, and even four weeks without proper chaperonage can blur it into just another shaggy-dog story. Also between you and *(Continued on next page)*



SANTE FORLANO

Cloche-coif—side-parted, swept across the brow, ends retroussé.
By Enzo da Perugia. Barrettes by Ben-Hur at Lord & Taylor.

FASHION WHIZ *continued*

your hairdresser: to permanent or not—fine hair will certainly need the extra body. A word of warning, however. The cloche-coif in any of its variations varies not at all in this respect—it puts an eagle-eye emphasis on the eye area. Meaning? Eyebrows—*tidy*. As for eyelashes: the merest flick of mascara will do fascinating things for the pale or non-battable variety and is, besides, as U as lipstick. On the subject of make-up: *do*. This year's colour-excitement takes a bit of living up to. A zippy true red lipstick is a step in the right direction, as is a clear bright foundation. About foundations and the young, incidentally, Vogue's stand is this: we're all for them for scientific reasons. Many foundations, nowadays, are loaded to the bottle-tops with those marvellously protective ingredients known as moisturizers. These, according to experts, are what help keep your skin dewy and smooth come-what-may. Weather belongs in the come-what-may category, and it's wise to remember that weather happens indoors—four years in a cosily overheated dormitory can frazzle the most damask cheek. Therefore: latch on to the moisturizing beauty-aids—cleansers, night creams, foundations—E*A*R*L*Y. Now—the colours. **Torch** is the word; yellow is how they get that way. There isn't a red, brown, beige, orange, or mustard or yellow itself that doesn't look as though it had been simmering luxuriously in a sere-yellow Arizona sun. On the strength of them: 99 $^{44}/_{100}\%$ of the news that follows here. **The new American plaids,** for a start. Big, non-Scottish plaids these are, and as zippy as a forty-ninth state. One delightful A.P. splinter group: **the electric blankets**—American plaids in thick blankety fabrics; the electricity, generated by colour. For two whiz ways to swing this idea in mohair, see page 55. Next—a line-for-line run down on what's news in the way of silhouette. First off, **the baby-waist dress**—of which you see two delectable daytime examples opposite (for the kind of hours this look can keep, you might consult the evening line-up further on in this issue). Statistics: *very* high waistline, a fling of skirt, and a disarming air of having been jointly invented by Madame Récamier *and* Kate Greenaway.... **The stand-outs**—narrow over the shoulders, no waist at all, circular hem that stands out. And some of the best fashion this year answers to that description. For instance: **the stand-out jumper** (or—de-sweatered, de-shirted—the stand-out dress) and **the jump-suit.** This, among the whizziest stand-outs, could go down as one of the wittiest ideas in a decade. Half a jumper is what it is, worn—after skiing, at home—over leotards and a leotard-coloured blouse. (Complete dossier, pages 64 and 65.) A word of cheer, at this point, for the girl whose clothes-allowance is committed to one smashing new coat: **five stand-outs.** Three are in the nature of seven-day wonders that could, with the white-kid-glove treatment, work for little evenings as well (we've the cover coat in mind here, plus the one on page 68 and the red tweed on page 69). The remaining pair: fur-collared "country-coats" in tough raincoat-y cotton—you're half way to fashion whizardry if you read this to mean also, "heavenly city evening coats over narrow black." Even farther if you're the girl who's leafed through these pages and decided, with hardly any prompting from us, to: buy at least two hats (they're the prettiest in years); own a pair of leotard-boots (the non-cliché-est flat shoes about); make Vogue's whiz-skirts the secret of her seemingly inexhaustible suit-supply; start a collection of barrettes (gold for day, glittery ones for evening); have access to the biggest drawing-account of hair ribbons since she can't remember when.

Three-point program for the new young fashion whiz: the baby-waist dress, American plaid, torch colours. The plaid is a jumper on the side; the white Irish linen touches, a full-fledged blouse.
By Masket Bros., in pumpkin, red, taupe, and black wool. Jumper, and blouse (of Wm. Ewart linen), about $50. Orange-red wool-tweed torch, by Virginie of Paris for Hayette; junior sizes, about $95. Both dresses: Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus; I. Magnin.
More whiz points: a pair of torchy velvet dome-hats. By Madcaps. Ingber muffs, all at Bergdorf Goodman. Stockings by Van Raalte. Shoes by Saval.
For shops in other cities, see page 40.

SANTE FORLANO



WHIZ SKIRTS DITTO TOPPINGS

Here, skirt-wearing as a fashion event. Self-assembled suits is the idea.
Opposite page: Left, blue-rust-black blanket ($30) of mohair-and-nylon (Einiger plaid), petticoated; rigged with a stole worn high and controlled, a sweater of thick knitted wool ($12). Stole ($12). All, by Nelly de Grab. At Altman's; Hutzler's; I. Magnin. Florsheim shoes. Right, skirt and walking-weight blouse (both, mohair-and-nylon) with absolute city authority for all the orange and red. Skirt, about $25; blouse, about $18. By Mr. Mort Sportswear. These, and the John Frederics Charmer hats: Lord & Taylor. Everything, and the Glentex stole: Hutzler's; I. Magnin. Appointment stockings.
Below, left: Two sets of plaid skirts with minute blouses of black worsted jersey. Skirt at left, wool tweed, about $17; blouse, about $10. By Toni Owen. Life Stride shoes. Skirt at right, worsted plaid; blouse of Sag-No-Mor jersey. Both, by Sloat, about $45. Sandler shoes.
Below, right: Two suits with switch-potential based on yellow, brown . . . a jacket or blouse transfer; or, in future, sweaters, or silk shirts. Leftmost girl: jacket and wrapped skirt of Einiger worsted tweed, a Paisley printed wool challis blouse. About $115.
At right, worsted jersey jacket, Einiger worsted tweed skirt, wool checked blouse. About $95. All, by Donald Brooks. Everything, this page: Lord & Taylor; Hudson's; Neiman-Marcus. Hummingbird stockings. For all the bright new colours: Victory Red lipstick by Elizabeth Arden.
For shops in other cities, see page 40.



SANTE FORLANO







TORCH COLOURS new kindling systems



Opposite page: Top row, left, a red wool flannel jacket and dress—young but not rah-rah; the dress has less sleeve, more décolletage, than most. By Gilden Junior, $30. Best's. Shoes by Millerkins. Centre, orange, several yellows, in one plaid suit, the cityish jacket collecting itself like a windbreaker. By Junior Sophisticates, $65. Miss Bergdorf of Bergdorf Goodman. Sally V hat. Right, cognac flambéing red, tar-black—personal lighting based on a creamy silk pongee shirt ($15), knitted wool sweater ($19), wool plaid skirt ($26). All by Custom Craft. De Pinna. Shoes by Gamins. Bottom row, left, torchy apricot wool tweed coat and skirt. Flames licking the rafters—the hat, red-apricot velvet. Suit by Lumay, $80. Lord & Taylor. Centre, *a cappella* colour—orange Paisley wool challis dress; ditto shoes. Dress by Rego, $50. Miss Bergdorf of Bergdorf Goodman. Right, cloche-shape dress in a shade of yellow with ring to it. By John Weitz, of Security mohair, wool, nylon. In junior sizes. $35. Bonwit Teller. All stockings by Bur-Mil Cameo. The lipstick red: Beauty Counselors Saucy Red.

This page: Another of the new standouts, colour supporting. Red, gold, black wool plaid box top, about $9; and skirt, about $18, over a black wool sweater, about $12. By Majestic. Saks Fifth Avenue; L. S. Ayres; Frederick & Nelson.

For shops in other cities, see page 40.

SANTE FORLANO

TALL ORDER



OF SWEATERS—the new belted dresses



Left: Baby-waist dress, sweaterized: we can't think of a neater way to link a set or two of football with the party-after. By Sportwhirl, red knitted wool, about $25. This, handbag, Lord & Taylor. Dress: Halle Bros.; Neiman-Marcus. Emme beret. American Astral gloves. Accent shoes. *Right:* The bathrobe tie—a fine slim-hipped figure absolutely crucial Once that's understood; the returns come in: a look of ease-with-care. By Jane Irwill; beige knitted wool. About $35. John Fredericks Charmer Breton. Both: Bergdorf Goodman. Dress: Famous-Barr; I. Magnin. Mademoiselle shoes.

For shops in other cities, see page 40.









BADGE BERETS

and more American plaid life

Below: Seen double here, the black velvet tasselled beret that amounts to a young school badge—*its* badge, the gilt medallion pinned front and centre. By Adolfo of Emme. Also at Hudson's; Neiman-Marcus; I. Magnin.
Opposite page: Far left, American red, white, and green plaid in action here as a two-piece wool dress with a bloused top and pleated skirt swinging wide at the hem. By Toni Owen. Top, $12. Skirt, $25. At Altman's. Degas shoes.
Left, centre, long on fashion news—the hip-tipping jacket that tops this suit of red, orange, and black plaid wool; with the plus of a black worsted jersey put-over neatly adding the parts together. By Frank Adams. $90 at Saks Fifth Avenue.
Top, right, a sweatered jumper that works like a suit, this way—the beige Shetland wool pull-over is literally pulled over a baby-waisted jumper of orange and gold plaid wool tweed. (Alternate pegs for the jumper: a yellow silk shirt by day; jewels, but no blouse, by night.) Sweater, $25. Jumper, $45. Both by Greta Plattry. Beige jersey beret with a round of cable-stitched knitting; by Madcaps. All, plus the short white gloves by Kislav, at Best's. Degas shoes.
For shops in other cities, see page 40.

SANTE FORLANO





Opposite: Weather-hopping coat of khaki-brown duck—the new skunk-collar stripe. Wellington Sears cotton. About $50. Wool slacks: black, brown, fawn, about $17. Both, at Lord & Taylor; Joseph Horne; Famous-Barr. Ankle-rigged Gustinettes boots.
Above: Left, sweater-coat of brushed Orlon, in a deep red. $9. At Altman's. Right, wool-and-mohair sweater, beige, bulky. By Catalina, $19. Macy's. Plaid wool slacks, $16. Franklin Simon.

Below: Left, russet wool-and-cotton sweater. Sloping: *not* sloppy. This, the white-brown-rust hound's-tooth wool slacks, each $19. By Custom Craft. De Pinna. Right, Vogue-version hunting colours: pumpkin-red brushed wool poncho-coat—and still *another* way of absorbing the jumper fashion, $30; yellow Shetland wool sweater chinning itself for warmth, $14. Both, at Lord & Taylor.
For shops in other cities, see page 40.

SANTE FORLANO



JUMP SUITS—

the new off-hour gym-dandies

An after-ski look that owes nothing to the North woods, the jump suit is, besides, an answer to that frequent on-campus quizzer . . . "shall I wear gym bloomers or stay out of sight till the games-weather changes?"
Less rugged uses: shirt and leotard sans jumper, plus a plaid country skirt; plus a nubby silk dinner-in skirt.
Near right: Blue-green plaid wool jumper rooted in the Kate Greenaway tradition; a belt, keeper for the pleats. Jumper, about $35. Blouse of black Sag-No-Mor worsted jersey, about $17. Black leotard of Helanca nylon yarn, about $6.
Everything: Best's; J. P. Allen; Hudson's.
Patent leather leotard boots by Gustinettes.
Far right: Three versions of the jump suit based on beige, grey, tawny-brown.
Each of the jumpers with buttons like a coat (the better to jump into), of Einiger wool-and-fur flannel, about $45; the blouses, about $15 each, of silk twill to match the jumper linings. Leotards of Helanca nylon yarn, each about $6. At Best's; Neiman-Marcus; I. Magnin. Orange boots by Capezio.
Brown cutaway shoes by Cobblers.
Both pages: Jump suits by Greta Plattry.
Coiffure composure via Breck Hair Set Mist.
For shops in other cities, see page 40.



JUMPERS

—the new weather hurdlers

Three ways to beat the between weather here—
jumpers taking the coat hurdles over blouses.
Blouseless, the jumper could be the first city wool dress you wear.
Left: News within news—the jumper shape, the torch-orange
wool herringbone tweed. This, $23.
White cotton broadcloth blouse (Springmaid fabric),
$5. By Sacony. Both, at Altman's; Wanamaker's, Phila.
Below: Jumper of red, green, gold wool plaid, its first
and last stop on the figure—just above the bosom.
Jumper, about $19. Sweater, orange-gold knitted wool,
about $10. By Abby Michael, in Lawford fabrics.
Junior sizes. Lord & Taylor; Hutzler's. Risqué shoes.
Right: News for the tall girl (she can take a good deal
of blanketing without looking like a shut-in, we've found)—
jumper of black, orange, yellow wool flannel plaid.
Blouse of black worsted jersey. Both, by Mr. Mort,
$60. Degas shoes. All, Saks Fifth Avenue.
Jumper, blouse also at Harzfeld's; Frost Bros.
For shops in other cities, see page 40.


SANTÉ FORLANO



STAND-OUTS

the new young coat-system

Three literally outstanding examples of the practically-everything coat. Which is: the one that can span any amount of skirt, most fashion-situations, and be one of the whizziest items in a young clothes life.
Facing page: Camel-coloured wool fleece polo coat on this new wave-length—narrow shoulders, stand-out hem, a bathrobe belt. By Junior Sophisticates. (Hockanum fabric.) This, about $135. High, swathed hat, a John Frederics Charmer. Both at Bonwit Teller; L. S. Ayres; Neiman-Marcus. Degas shoes.
This page: Left, all-weather coat at an all-time flattery-pitch. Beige cotton poplin, with a muffler-collar of badger, and this further cosiness inside—a plushy Borg lining of Verel fibre. Coat by Modelia, $70. Bonwit Teller. Chandler shoes.
Right: Stand-out coat in torch-red wool tweed, with the comforting thought of a warm lining (Borg, out of Verel). By Junior-Aire, about $90. At Peck & Peck.
Florsheim shoes. All gloves these pages by Dawnelle.
For shops in other cities, see page 40.

SANTE FORLANO .



NEW WHIZ LOOK—

the high waist for evening



Let's assume the weekend gaieties are all arranged—
by agents in Cambridge, New Haven, et al.:
here's the newest, prettiest way to dress for them.
High-point of this look—the high, baby-dress waistline.
Far left: A crush of red roses on black velvet;
high waistline giving a sashed effect.
By Jerry Greenwald, in printed rayon velvet; junior sizes.
About $55 at Bendel's Young-Timers; Hudson's.
Left: Charming dress for everything from a small dance
to a theatre evening—high belted waist, full skirt,
softly-draped bodice; in red Sag-No-Mor worsted
jersey. By Anne Fogarty; about $35.
Saks Fifth Avenue; Harzfeld's.
Right: Belle-of-the-ball dress in red velvet,
with one of the highest waistlines since Josephine,
and these other assets: a round baby-dress
neckline, a skirt lifted well off the ankles
for dancing, a flip of train. By Ceil Chapman,
of rayon velvet; about $145.
Bergdorf Goodman; Julius Garfinckel;
Neiman-Marcus.
For shops in other cities, see page 40.





Left: Baby dress that never went to a children's party, but will get to lots of others. Black velvet, long-sleeved; white satin sash. By Kasper, in rayon velvet with Syl-mer finish, about $65, at Miss Bergdorf of Bergdorf Goodman; Montaldo's; I. Magnin.

Right: Evening whiz in black velvet—high waist below a deeply-cuffed strapless bodice. By David Hart, in rayon velvet. About $70, at Bloomingdale's; Famous-Barr; I. Magnin.

Centre, right: One way to walk in a glow—this red dress of silk satin. High banded waist, scooped neckline at front. By Rappi, $70, at Miss Bergdorf of Bergdorf Goodman; Frost Bros.

Far right: Late-day-into-evening dress in red chiffon with tucked bodice; the high waist tied with red satin ribbon. By Mr. Mort, in chiffon of silk and Du Pont rayon; $45, at Saks Fifth Avenue; Hutzler's.

For shops in other cities, see page 40.

More YOUNG WHIZ-FOR-EVENING LOOKS



YOUNG PRODIGY: the baby-waist dress





Here, the youngest fashions in years: baby dresses—
the babies in this case being charmingly precocious, and
French-tutored. With all, sleek, barretted cloche coifs.
1. Baby dress of black and white checked knitted worsted,
worn with a new height of hat—a black velvet dome.
Dress by Sportwhirl, in Sag-No-Mor jersey; about $23.
Hat by Madcaps. Both: Lord & Taylor. Dress, also at Bramson's.
2. Red wool jersey with a cradle-snatched yoke of
smocking, a little collar, a high sash. By Sportwhirl;
$25 at Bendel's Young-Timers; Burdine's. Chandler shoes.
3. A baby shift in un-babied colours—red and gold
torch-plaided wool. The deep cloche at eye level is red velours.
Dress by Dan Keller; $35. Hat by Betmar. Both: Saks Fifth Avenue.
4. Glen plaid dress of grey-and-brown wool, with round
collar, high leather belt, pleats. The beret is beige
jersey, pomponed, worn post-barrette.
Dress by Sportwhirl; $35. At De Pinna. Hat by Sally V.
5. Wool dress of plaid-within-a-plaid, in red, green,
black. The skirt is stand-out shaped, under a high sash.
By Hayette, in junior sizes; $40. At Miss Bergdorf of Bergdorf Goodman.
6. Baby in red—a pebble-knitted jersey dress of wool,
Angora, cotton, with little black-buttoned baby waist.
By David Crystal; $50, at Saks Fifth Avenue.
For shops in other cities, see page 40.

SANTE FORLANO



3



4



5



6

Box topping—

final touch for the young

CLOTHES-WHIZ



Left: Replacing the rabbit-skin, a new baby bunting to brim over skirts, suits, pants: a wool sweater knitted in grey and white checks, with a long fringed scarf attached—to wrap with a flourish. The skirt, grey wool flannel, box-pleated. Both by John Weitz, in junior sizes; the sweater (Originit fabric), about $23; skirt, about $14. Both, at Bonwit Teller; Hutzler's; Meier & Frank. Knitted Orlon gloves by Superb. Degas shoes.
Right: Longer box-top knitted of camel-coloured wool, with bold black stripes down the front and back, around the outsize turtle neck. This skirt, black wool, also knitted. Both, by Goldworm, about $40. Black and tan velvet hat, by Madcaps. All, at Saks Fifth Avenue; Dayton's; Frederick & Nelson. Van Raalte wool gloves.
For shops in other cities, see page 40.

SANTE FORLANO

PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The plexus smash in the Middle East. . . . *The Old Man and the Sea,* a tender, simple movie with such extraordinary scenes as the ritual of the fishing skiffs going off to sea with lighted lanterns before the light comes. . . . Collecting beach bottles, sanded, opaque, and often beautiful, but difficult to find. . . . The French pleasure in the record, *The Colonel Bogey March.* . . . The TV quiz game, "Bid 'N' Buy," in which a panel bids for clues contained in dreary and complicated doggerel, with Bert Parks acting like a bellows to get the fire started. . . . The phrase that architects use to describe undistinguished office structures: envelope buildings.

PEOPLE ARE TALKING ABOUT . . . The secret parlour game, "Drop That Name," in which two people, set off by a persistent name-dropper, toss around, like a salad, a few names until the original dropper is forced out. . . . Zero Mostel as Leopold Bloom, the slob of Dublin, in *Ulysses in Nighttown,* an entertainment derived from James Joyce; in spite of miserable direction, arty and floundering, Joyce and Mostel come through handsomely, with Bloom, obsessed, farcical, his derby too small, his pants too big, and his face shining, his mind a jungle.

PEOPLE ARE TALKING ABOUT . . . The flowing, rather sweet melody, "Nel Blu Dipinto di Blu," sung by Domenico Modugno in Italian, which hasn't hindered its popularity here. . . . *Algeria, The Realities,* a thin, fast, but deeply thoughtful book by Germaine Tillion, a distinguished Frenchwoman, professor at the Sorbonne, and a specialist on Algerian sociology, whom Premier de Gaulle has consulted; she describes the fearful condition of the archaic peasantry which needs a plan to allow it "to catch up culturally, economically, and socially with advanced countries," and she also says that at one time or another "every other grown man in Algeria has worked in France," which means that, when he sees the poverty before him at home, "he can and does recall memories of a quite different world."

PEOPLE ARE TALKING ABOUT . . . The decline of the song, "The Purple People Eater," the rise of the equal absurdity, "Yakety Yak," and the pleasantness of Patti Page singing "Left Right Out of Your Heart." . . . The success of Dr. Lionel Casson and his forty-four TV lectures on "The Tragic Dramas of Greece and Rome"; the series may be one of the first video-taped programs to be offered for syndication. . . . The spread of key clubs, especially The Gaslight group, very mauve decade, big mahogany bars, waitresses like a line from *La Gaité Parisienne.* . . . *Only in America,* a thick book of short notes, written by Harry Golden, on a number of subjects, all of them touched on with ease, learning, brilliance, and charming wit. . . . *Cinerama South Seas Adventure,* with its low point, hack Hawaiian scenes, its high point, the handsome Tonga Islanders singing beautifully and simply Handel's *Messiah* in Polynesian. . . . The success of the British commercial TV program, "Is Art Necessary?"

PEOPLE ARE TALKING ABOUT . . . *The Banquet Years; The Arts in France, 1885-1918* by Roger Shattuck who has written a candid, imaginative book that is mainly a series of long profiles of a singular team, original, persistent, outrageous, audacious, and significant; Henri Rousseau, Erik Satie, Alfred Jarry, and Guillaume Apollinaire; the Shattuck style is rather furiously paced, with few relaxed passages, but his ideas are fresh, and as amusing as the people he chose to write about, men who invented a ridiculously artificial world in which they acted the fool but worked seriously.

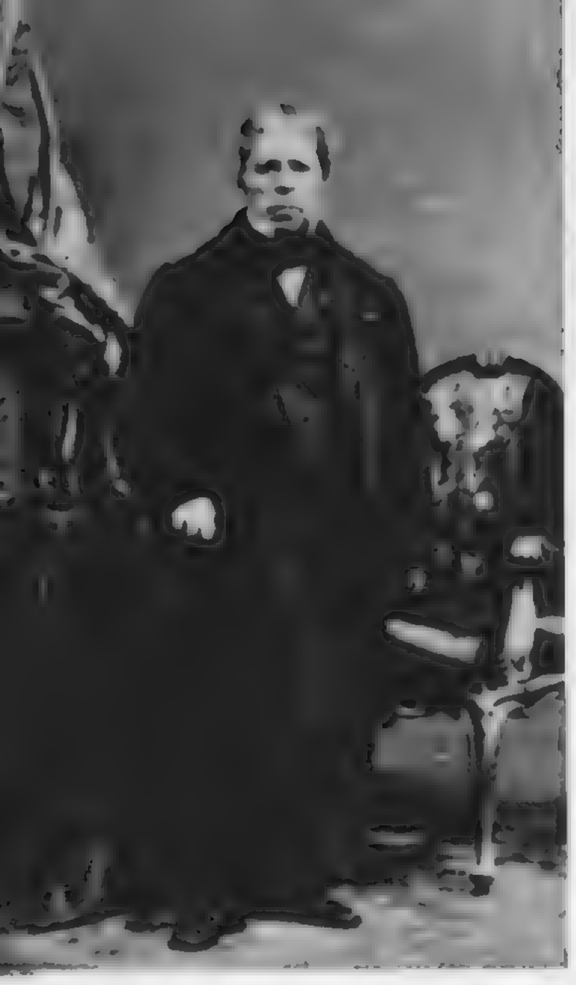
LYNN FONTANNE

There is no one like her. In her seventies and in *The Visit,* which is just reopening, Miss Fontanne has a beauty that is neither young nor old, coupled with a mysterious force for horror, as she unfolds the character of the rich, icy Madame Zachanassian, a terrible but attractive being with knowledge of the turnpike way to corrupt even those apparently incorruptible. She does it with the dignified assurance of someone dealing herself a fifth ace in a game with children. When Miss Fontanne first appears, brilliantly gay in red, she starts on a key of comedy with her entourage and an empty coffin, but when she leaves the same dingy station platform she is all in black with her entourage and a filled coffin.

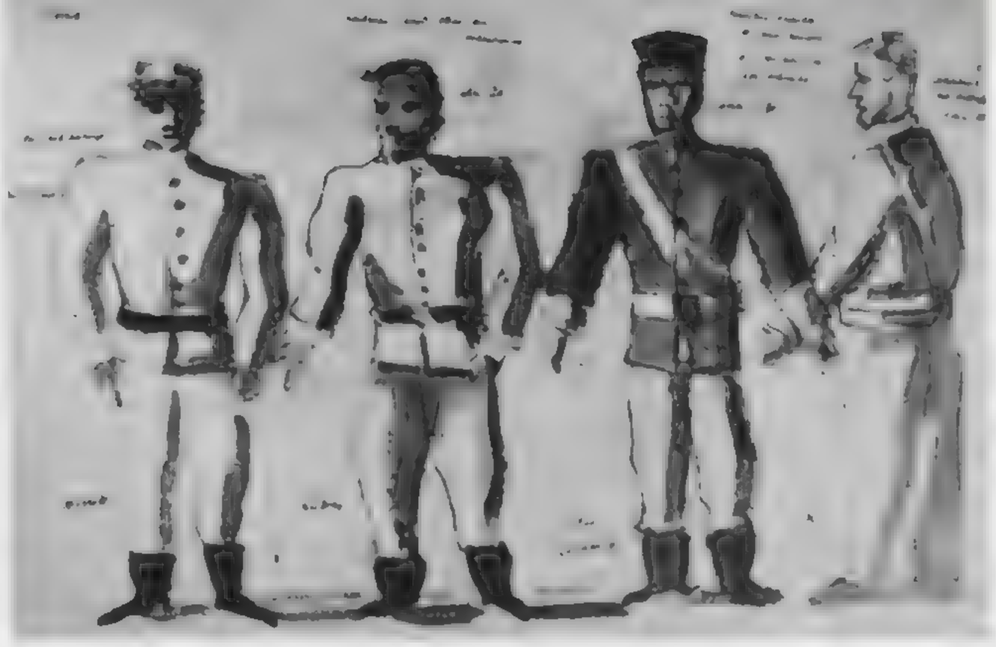
In this brutally unsentimental play, by Friedrich Duerrenmatt, in which there are no good people at all, Miss Fontanne has a pretty charm, like a green glass of poison, inviting and fatal. She walks with an imperious grace, as though she thought she were the Emperor Caligula. Her famous voice is flexible, ensnaring, implacable. She never wavers, in spite of her gaiety, which in the circumstances is gallows' humour. All that Madame wants of her pauperized native village is the communal murder of her girlhood seducer. (Playing equally superbly as the seducer is Alfred Lunt, looking like a squashed brown paper bag, his neck skin swagged and drooping.)

Part of the fascination is that Miss Fontanne looks so striking in her Castillo clothes and never more so than when she sits in a red velvet-lined sedan chair, wearing her wedding dress of white moire, a small pearl coronet on her orange-coloured hair, her veil floating as she smokes a mild Phillies Panatella. When a Vogue editor asked her to repeat the same small malicious smile that in the second act shows that she knows the town will eventually kill her victim for her, Miss Fontanne consented but said that Madame Zachanassian was not really malicious: "I have my own explanation for her—she's mad."

RAWLINGS



JEAN INGRES (above). This great French artist was photographed when he was eighty, in 1860, by Disderi for a *carte de visite*, one of the 682 photographs in the handsome, informative book, *The Picture History of Photography*, by Peter Pollack.



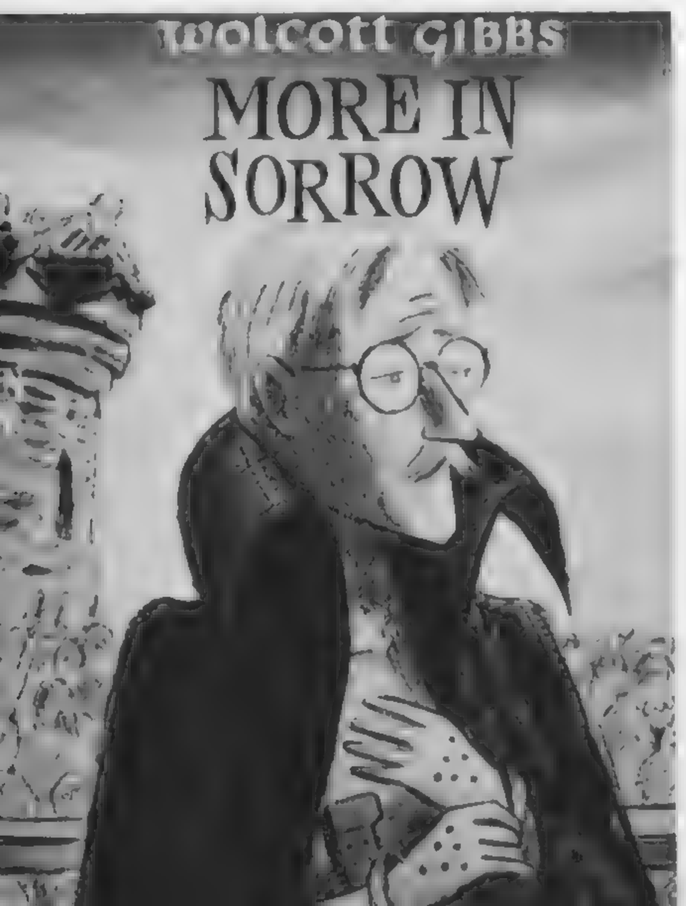
COSTUME SKETCH FOR "WOZZECK" (left). For the first time the Metropolitan Opera will produce Alban Berg's opera about a soldier's moral fragmentation. Sixty-year-old Caspar Neher, famous in Europe, almost unknown here, designed the costumes and sets.

ADVANCE NOTICE

Some of the new season's excitements:
more television comedians,
two of the many musical comedies,
an Alban Berg opera, two movies,
filmed mainly on the African plains,
an Arp exhibition, the Van Gogh letters.



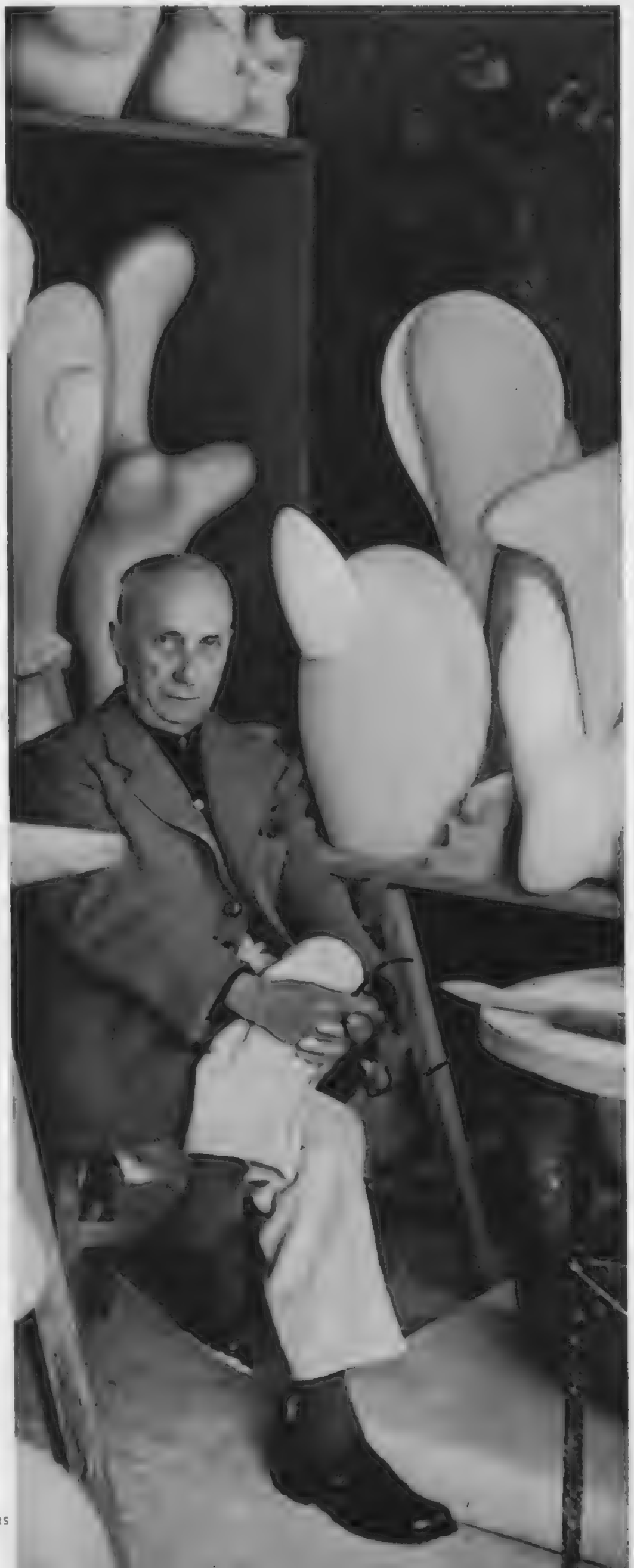
WAYNE & SHUSTER (above), the Canadian comedians, are at the head of a rushing line of comedians returning to TV after a hiatus that left the viewers weak from games. This pair, who will be on twenty-six CBS-TV programs, are noted for their switcheroos, especially their Julius Caesar number ("Big Julie was dead!"), in which one of them plays a private Roman eye. *Frank:* Who's standing beside you? *Johnny:* That's you. *Frank:* I know, but can I be trusted?



JEAN ARP (right), in his Paris studio. The whole mountainous range of the work of the great Jean Arp—painted wood reliefs, collages, bronzes, tapestries, and sensuous marble forms—will be shown at The Museum of Modern Art. Influenced by Rodin, influencing Moore and Calder, Arp is the sculptor whose forms led inadvertently to the design of kidney-shaped coffee tables.

WOLCOTT GIBBS' new book (left). *More in Sorrow*, a collection of piercingly brilliant parodies, incidental intelligences, and a few profiles of inspired observation and sometimes venom, will be published next month. A bony, handsome man. Gibbs has written more words than anybody else for *The New Yorker*.

ANDRÉ VILLERS









TWO STARS of *The Flower Drum Song*. Pat Suzuki (far left), who cages a big American show voice in a small Japanese frame, will play Miss Tung, flirty, worldly, and tricky, in this new Rodgers and Hammerstein musical from the C. Y. Lee novel, named after a form of Chinese folk singing. Miyoshi Umeki (near left) of the movie. *Sayonara*, will be the Flower Song girl, innocent, adorable, and frail.

JULIETTE GRECO (above). This Parisian keener of songs is a star of the new movie, *The Roots of Heaven*, based on the profound Romain Gary novel about a remarkable protector of elephants who sees in their heartless destruction at the water holes of African savannas the symbol of the destruction of human freedom. Miss Greco manages to bring to her film rôles a believable gutter gutsiness.

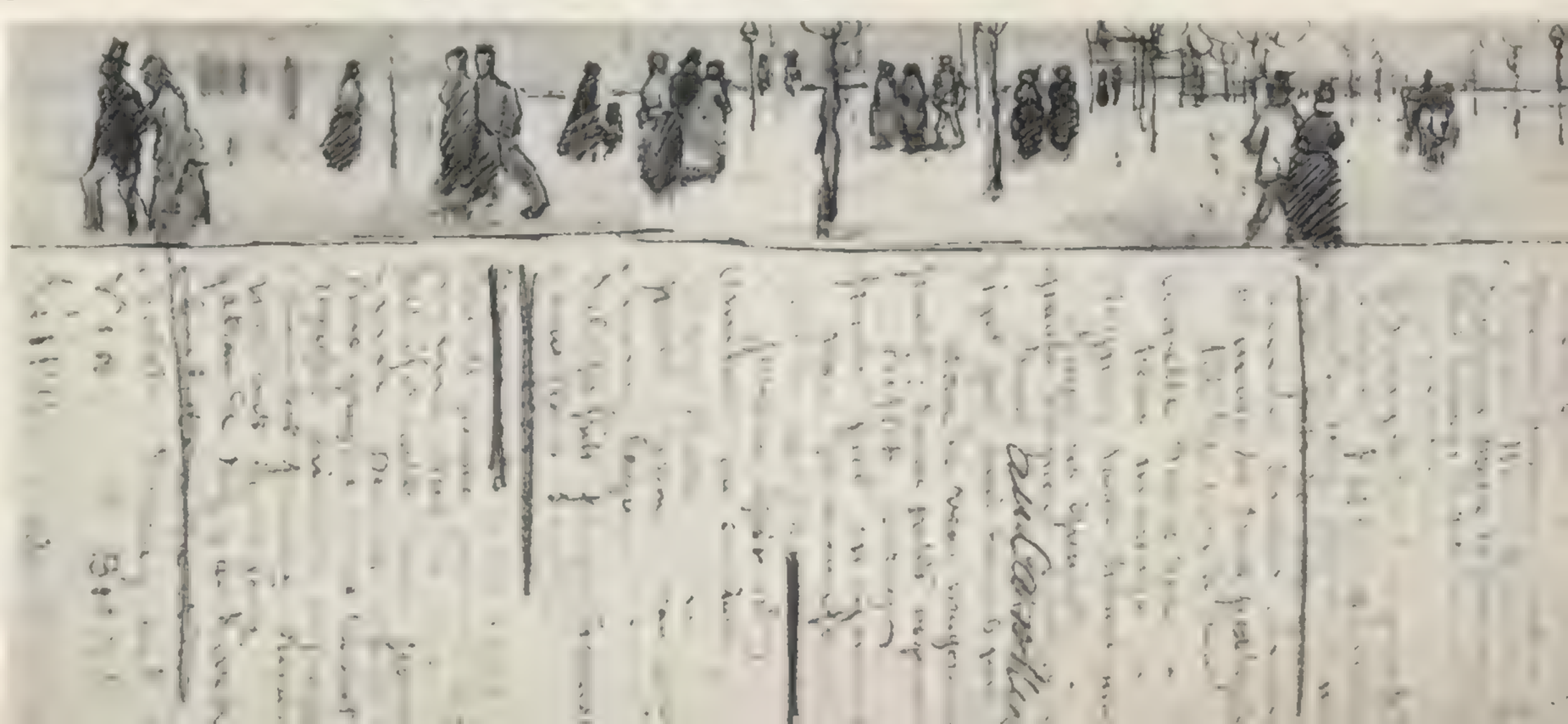




AUDREY HEPBURN (above). Wan and wimpled, she plays Sister Luke in *The Nun's Story*, the movie taken adroitly from Kathryn Hulme's novel about a young nun who tried to keep to her vows, but found, after several years of nursing in the Belgian Congo, that she wanted to give up her vocation. Photographed partly in Africa, a continent whirring this past year with movie cameras, the film becomes an adventure story, lashed together with a strong rope of sanctity. Fred Zinnemann directed it, and Miss Hepburn's brother, a soap company official, has a small part.

LEROY ANDERSON (above). This deadpan, brilliant composer-arranger, whose songs include "Blue Tango," "Sleigh Ride," "The Syncopated Clock," wrote the score for *Goldilocks*, the new Kerr musical about movies in their adolescence.

VAN GOGH SKETCH (right). This enchanting frieze of figures walking in a park, drawn in purple and black crayon on the side of a menu, never before reproduced, will be in the magnificent *Complete Letters of Vincent van Gogh*, to be published in October by The New York Graphic Society. Most of the 235 illustrations are absolute facsimiles. Of a sketch of a cradled baby, Van Gogh wrote, "I hope I shall be able to draw that little cradle *persistently* a hundred times more. . . ."



STRAVINSKY

As seen by Giacometti

Alberto Giacometti, the great painter and sculptor, made these delicate, hitherto unpublished pencil drawings of Igor Stravinsky in Paris. All but the bottom sketch, which belongs to Robert Craft, are owned by the composer. Now seventy-six, Stravinsky has been famous ever since Paris heard his Firebird *in 1910. In February, 1959, Doubleday will publish his and Craft's* Conversations with Igor Stravinsky, *from which this excerpt was taken. The book will be published in France, Germany, and England.*

GIACOMETTI

As seen by Stravinsky

ROBERT CRAFT: How did Giacometti come to make his drawings of you?

IGOR STRAVINSKY: He had done five or six drawings from photographs before he saw me, and he didn't like them. Then, sitting a few feet from me, he did a whole series, working very fast with only a few minutes of actual drawing for each one. He says that in sculpture, too, he achieves the final product very quickly, but does the sometimes hundreds of discarded preparatory ones slowly over long periods of time. He drew with a very hard lead smudging the lines with erasers from time to time. He was forever mumbling: "*Non—impossible—je ne peux pas—une tête violente—je ne peux pas.*"

He surprised me the first time he came, for I expected Giacometti to be tall and thin. He said he had just escaped from an automobile manufacturer who had been offering him a considerable sum to say that automobiles and sculptures are the same things, i.e., beautiful objects. In fact, almost Giacometti's favourite topic was the difference between a sculpture and an object. "Men in the street walking in different directions are not objects in space." "Sculpture," he said, "is a *matière* transformed into expression, expression in which nature counts for less than style. Sculpture is expression in space, which means that it can never be complete; to be complete is to be static. All busts are ridiculous; the whole body is the only subject for sculpture."

His conversation about sculptors was sometimes surprising. He liked Pigalle, thought him the greatest sculptor of the *dix-huitième,* especially in the memorial to the Maréchale de Saxe at Strasbourg. He much preferred Pigalle's rejected "nude Voltaire" to Houdon's famous official Voltaire "because of its greater nervousness." For him, Canova was not really a sculptor, while Rodin was "the last great sculptor and in the same line as Donatello (not the Rodin of the Balzac or the Burghers, of course)." Brancusi wasn't a sculptor at all, he said, but a "maker of objects."

I like Giacometti's work—I have one of those full-of-sculptural-space paintings of his on my dining-room wall—and I have an affection for him, for his own "nervousness." I like his character in a story he told me. He had a great admiration for Klee, and one time in the late 1930's, when both artists were living in Switzerland, he at last determined to call upon him. He walked from the station to what he thought was Klee's house—it was on a mountainside some distance from the town—but when he arrived there he discovered that Klee actually lived farther up on the mountain. "I lost all courage and didn't go—I had just enough courage to get that far."



20 basic make-up tricks that may be news to you

Non-smear eye shadow . . . a daily benefice now for the woman who's discovered the second life of a really soft eyebrow pencil to use instead of shadow; blue, green, violet, grey, all available, all destined *not* to slip away or crease. **Wax-doll eyes.** New ingenue shape very much like half-saucers, drawn on this way: pencil a straight line on lower lid from centre-eye to outer corner; another line, quite rounded, on the upper lid starting close to the inside corner of the eye, curving up, then down to the outside corner and connecting with the straight base line. Fill in lightly with eye shadow. **Mrs. Exeter's eyes,** incidentally, are looking very misty these days, no sentiment involved. Involved: a soft turquoise eye shadow instead of her usual blue. A violet hat figures in the change. **Lightweight false eyelashes** might figure in a Mrs. E.'s daytime make-up, or anybody's; they've lost the punkah dimensions—*lightweight* is the key shopping word. Blue false eyelashes, among the fake-but-who-cares beautifiers a woman might save for a special P.M. Also P.M., this beauty-saver: a **toning masque** for the hands that hold the cigarette, turn the theatre program, et cetera, et cetera. Leftovers of the facial masque you use are fine here.

Knee bleaching . . . a series of home treatments with any one of the abrasive foot lotions around. **Foundations three . . .** your own shade, one lighter, one darker. With these working for you, pretty much any feature fault is diminishable. The light shade could extend, by illusion, the area of forehead allotted you; could simulate convincingly the enchanting planes of Garbo-esque cheekbones. An over-generous jawline or width of nose diminishes under a dark foundation, and, no surprise, so does a second chin. The same principle works on a too-long nose—dab the dark foundation from the tip down toward the centre of the upper lip.

Flood a forehead wrinkle, in the P.M., with white make-up pencil, cover with make-up per usual. ***De*-make-up trick**—possible to do even when indelible lipstick proves disconcertingly just that, with new-to-the-shops Labialys by Stendhal. This gentle, moderately oily liquid dissolves residual colour (*efface le rouge*, the bottle says, and it does) where even cleansing cream fails; in minute fissures at mouth-corners, for instance. ***Pre*-make-up tricks:** swipe hair directly back off the face (a make-up expert always begins from this clean-slate point). Dot creamy foundation on with the fingers. Apply liquids with a dampened sponge. Work several seconds more on foundation-ing than you think you need to (force yourself) since this is the crucial make-up stage; only a paper-thinness will do the trick. After all, water-set make-up with deft pattings from a clean wrung-out sponge.

Evening illumination: strokes from a lipstick-size gilt hair stick—"sketch" rays into the hair, up and away from the face for special goddess effects. *(Continued on page 125)*

Low-buttoned shoes marked with a T

Left: A delightful little cradle of a shoe that's no babe-in-the-woods when it comes to fashion: court heels, uncurved sides, countless variations—counting just nine here. The buttoned-down T-strap? One of the great basic beauty tricks for legs. For evening, in fiery brocades, printed velvet, each about $19. Day shoes in bright kidskin, each about $17. By Pappagallo, at Miss Bergdorf of Bergdorf Goodman; Wanamaker's, Phila.; Meier & Frank.

WILLIAM KLEIN





Paris pre-Collection news— copies in New York

Every woman has a right, we feel, to occasional whole evenings, not mere moments, of feeling *fatale* and Madame X-ish. And on this premise, we propose here two very different versions—straight from pre-Collection Paris—of the Madame X dress, two right ways for opposing schools of *femmes* to seem *fatale*. *Opposite page:* Black velvet down to the ground, but slit, widely, revealing a short sheath of white satin; both layers are caught at the bosom with a big black bow lined in white. Above it all: pale shoulders and exaggerated string-of-glitter earrings. *This page:* Short satin dress of powerful-pink silk; small bows at the bosom; bell-minded skirt. Both dresses were designed by Lanvin-Castillo for Nanty. Both, at Bergdorf Goodman; Neiman-Marcus; I. Magnin. Worn here with Nick Parker strapped shoes.

HORST

What can you say of Greece?

BY ELISABETH AYRTON

What to say of Greece? Call it a land drenched in strange beauty, in white magic as good and sweet as new milk and in black memories as dark as long-dried blood. And what will you call the sea? Wine-dark, Homer's adjective, or can you better it? What is the point of trying to rival Homer or Hesiod in the matter of adjectives? What indeed is the point of flying into lyric ecstasy on paper when you have more than five thousand years of the past to conjure with and some of the greatest poetry in all the Western World to surpass if you try to write about Greece. You can write lyric verse, which after all belongs to the inherited tradition of England no less than Hellas; write it and keep it to yourself, for many can write and few will read and verse is not necessarily poetry.

Can you paint it? Silver and honey and all changing under the light, you must contain it as an idea before you attempt to paint it, for you will not catch it bending to your eye. It is a sculptured land, a land of bone and muscle, and the sea sinews run through and along every part of it. Greece is mountain and shore. To paint it is to give birth to a mouse from out of the rhinoceros-hide hills. Nevertheless, there must be mice, let it be supposed, to celebrate even in mouse-little the splendour and delight and the slow contemplating mountains bedded in tumbled rocks. The Greeks contemplate. It is sufficient that they are participants in the rites, the elect, the initiates; no people in the world so devotedly and with such passion celebrate their land.

You will never find a Greek peasant, of any age or either sex, who does not spend time at every stage of the day watching the distant mountains and the sea, the hovering kestrels, the spread of the vines down the hillside, the grey-green of the olives below the mountains and the violet-grey of the thunder clouds above them.

In Athens, where life moves faster in cars careering



The Charioteer of Delphi . . . "perhaps the most beautiful bronze of the ancient world."

madly, fierce buses and demoniac taxis, people yet lean out to look up at the Acropolis, the perfect form of the Parthenon; gaze from office windows at the cone of Lykabettos; pause at the end of a business interview to ask if one has been yet to Mycenae, to Corinth, to Delphi; and sigh with pleasure as they think of their High Places.

Social life in Athens is a whirlpool into which one is quickly sucked. It is small, tight, and limited, and strangers are welcomed and made free of the special brand of Athenian gossip, traditional through the ages, witty, unkind, but not unfriendly. An Athenian may say of a man that he betrays both his wife and his mistress, cheats at cards, and denies medical care to his children. But this does not mean that he will not invite him to parties, go to his, and stay at his country house in the summer. It is as hard to be lonely in Athens, if you have only one letter of introduction, as it is easy in London or New York. There is no language difficulty. No one expects you to speak Greek; everyone chatters in good English or even better French. But at the end of an evening in the course of which people have told you their family histories, their troubles present and past, the skeletons in everyone else's closets, and described the symptoms of insanity shown by various relatives, they will suddenly pause and ask you very seriously if you have been to Delos. You say you are trying to arrange to go next week. They will turn to each other, start carefully to make arrangements for you, sigh and wish they were free to come with you. They have not been for three years; next summer they must go; you mustn't miss the little Mycenaean ivory of the warrior with the helmet of boar's tusks in the museum. You must climb Mount Kynthos; steep it may be, but it is worth the climb up the ancient sacred way. You look at them, these new lighthearted friends, surprised. They are serious and quiet, no longer frivolous. Elegant and smooth, it is clear that they did climb Mount Kynthos, panting and brushing back sweat-streaked hair, and that they will again next year. And when you meet again at another party, they remember and come up to you and ask you if you went to Delos and what you thought of it, and sigh with pleasure at your excitement. "Ah, Delos, there is nothing like it."

Certainly there is nothing like it, and what essentially is it? An island of grey and golden rock and creamy marble, floating in salt, translucent water, one of an archipelago of beautiful islands, lying, like a herd of charming seals, muscular and solid, covered each with a short golden pelt of sun-dried herbs, yet swimming so easily, so lightly, that sometimes they seem air-borne.... Board a caïque at the larger island of Mykonos and sail, with auxiliary motor to hurry things, for an hour. Stand, balancing to the great rolling swell, which never flattens completely, and gaze at the sea-beast islands as you are steered around, among, past, almost over some of them, steered by a huge Greek captain who should be cast for Odysseus—he is playing Odysseus anyway. He is six foot three and three feet wide, with a check sash wound round his middle. He talks and laughs and watches and sometimes you can see him thinking, and he steers the caïque out of Mykonos harbour (where fifty people are watching the departure) and into Delos (where there are two onlookers) for the look of the thing. For the rest of the journey, a very small boy steers, taking the boat as close inshore as possible everywhere and sometimes heading her into the wind, so that a little cooling spray breaks aboard and everyone shudders and laughs.

Suddenly the high grey rocks give way to a lower, sandy shoreline. As far as you can see, the island is covered with buildings, a town, a city of lovely ruins, with here and there tall pillars standing up and up the hillside, so that only Mount Kynthos rises clear, barren and beautifully symmetrical, bisected by the wide stone-cut steps of the ancient sacred way to the summit.

The caïque comes in to the mole, in deep, clear water. The keeper of the museum and the resthouse is waiting. There is no one else. There is no one else on Delos at all; only the shells of buildings enough to house 36,000 people who lived there when Delos was most sacred and who have left behind them, sun-bleached, salt-washed, the empty temples in honour of many gods. Houses, temples, theatres, all are still here for us to see, to walk along, after two thousand years. Even the box office of the smaller theatre survives, but you will queue for seats alone. You will be solitary in an ancient and empty city. This exquisite and anguished pleasure, which our exploring forefathers must have known, is so rare today that very few of us experience it. There is nothing quite like walking in and out of the beautiful, broken buildings, up and down the paved streets, pausing in a marbled courtyard to look at a broken statue; standing before the stone counter of a wineshop of the first century—B.C., with its circular holes cut from the stone for the great jars to stand in; and realizing that on all this island there is no one else; no one but the guardian who will meet you this evening when it is cooler and show you the mosaics which are kept covered with locked wooden lids to protect them. There is the keeper of the resthouse, too, but he is busy cooking the chicken he killed when you announced your intention of staying. The other people who came over in the caïque went back with it two hours later. Two hours is about the usual visit. If you stay overnight, Delos is yours through all the long, hot, shining afternoon and the warm, milky night.

It is yours and yet it can never be yours; it belongs to those who are gone, to those who made its strange laws (no one was allowed to be born or to die on the island, presumably because it was an island dedicated to immortals; when such human events seemed inevitable those concerned were taken off by boat); to those who, coming and going for a thousand years, raised temples to all manner of gods, Greek, Persian, Roman and Egyptian; and to those who preceded them all, settling high on Mount Kynthos and looking out to sea in all directions; looking for an enemy sail or trading galley coming from rich Crete in the south or from the northwest from great Mycenae; looking nearer at hand to other islands of the Cyclades where men of the sea made strange symbolic female figures from their native marble, rubbed smooth with infinite patience and laid—always laid, never placed upright—where and for what purpose? No one knows for certain. Grave figures? Sometimes, not always, they are found with burials. At the foot of some sacred rock or tree. Fertility images? Perhaps. No one knows very much about those who made them. A thousand years before the sacred galleys of Athens set sail for the May festival in Delos, these people were gone, driven out, disappeared.

The Athenian galleys spent a month every four years in Delos and in those weeks no criminal might be executed in Athens. It is to this that Socrates owed the delay of his execution. Delos belongs to the *(Continued on page 124)*

A story by WILFRID SHEED

"The happiness of pursuit"

In the Spring of 1946, John Ponsonby III moved across the ocean to England, with all his possessions, including a baseball glove and a pair of ice skates. Mr. Ponsonby, senior, believed in the values of an English education, for stiffening the upper lip and the backbone; and as soon as the war was over, he began negotiations with a distinguished public school. A few years of cold baths and the swishing birch would, he believed, mould Johnny's character wonderfully. Three days before the start of term, Johnny sat chewing gum in the headmaster's study, while Mr. Ponsonby aired his thoughts enthusiastically.

"Back home, Johnny was asking if he could start using the car next year. So we thought it was high time we brought him over here."

The headmaster gave a thin, ascetic smile.

"The English boy matures somewhat more slowly than his American counterpart." He drummed his thin finger tips together.

"Well, youth is our most precious possession, isn't it? No sense growing up before we have to."

"Quite," said the headmaster.

"And, of course, intellectually and culturally British boys are streets ahead of ours."

"It's very kind of you to say so."

"Johnny here is bright enough, but he's never been made to work. Don't be afraid to give him plenty of work."

The headmaster gave his thin smile. "I think the boy will find his time sufficiently occupied."

Mr. Ponsonby talked to his son for a few minutes in the hall outside. "First-rate man that. Fine mind."

"I was surprised he didn't offer me a cigarette," said Johnny.

Mr. Ponsonby laughed. "You'll get a good chance to break the habit over here, Johnny. English boys of fifteen aren't allowed to smoke."

"What about hard liquor?" asked Johnny with a straight face. Mr. Ponsonby laughed indulgently and headed for his taxicab, leaving Johnny behind to grapple with his new circumstances.

The school was still practically deserted, and Johnny's feet echoed richly as he wandered along the long, narrow corridors by himself. "It's like the death house in Sing Sing," he said, and the words rumbled away down the bleak corridor. He opened a door at random and looked in: desks and a blackboard in austere alignment. "This place gives me the creeps," his voice boomed in the empty air.

"Is that you, Ponsonby?" The headmaster's thin face and shining spectacles peered around the door at him. His tone was remote, as if they hadn't been introduced yet. An hour before it had been, "I'd like you to meet my son, Johnny." Now he was just a chilly "Ponsonby."

"I guess so."

"I guess so, sir."

"I guess so, sir."

"Getting the hang of things, are you?"

"Uh-huh."

"Did you speak?"

"Er—I mean yes, sir, I am." The headmaster vanished as silently as he had come.

Out of doors it was grey and drizzly. Johnny sauntered about aimlessly for a while, over cricket-pitches and flower beds.

"*Where* are you going, you bloody young clot?"A voice piped sharply near his feet. A beefy boy in shorts was looking up at him critically from a cluster of flowers where he lay on his stomach clutching a pair of binoculars.

"No place special. Just looking around."

"Well, you're not supposed to trample on the flower beds, like a bloody great elephant, and you're not supposed to go into the woods like a blasted young nymph. Otherwise feel free to come and go as you please."

"Yes, your majesty," said Johnny sourly. "And what, may I ask, are *you* doing in the flower bed, your majesty?"

"I just happen to be a prefect, that's *all*. Now buzz off and don't be tiresome."

"A prefect? Is that good?"

"It's tremendous. But sometimes my power frightens me a little."

"What can you do?"

"Just about anything, actually. What house are you in?"

"I don't know."

"What do you mean you don't know? Are you in Frisby, Upjohn, Cornwallis, or Farnsworth? Didn't Doctor Rabelais mumble anything to you about houses?"

"Who's Doctor Rabelais?" said Johnny desperately.

"Oh, my God, impenetrable ignorance. Buzz away now, you blasted idiot, before I have one of my attacks."

"I don't have to take that stuff from you," Johnny said with baffled ferocity.

"I think you'll find that you do," said the fat boy quietly, and he raised his binoculars to indicate that the interview was over. Johnny returned to the big grey building with his shoulders hunched, feeling a new loneliness. He would have to find out from somebody whether he really had to take stuff from this guy.

There were twelve boys in the ancient dining hall that evening, eating silently under the fishy gaze of the fat boy, who sat at the head of the table.

"Who's that guy?" whispered Johnny to a pale fellow next to him.

"That's the Brute, otherwise known as Birdseed and the Yellow-chested Thrippet. You have a fairly wide choice."

"Has he got a real name too?"

"Wagstaff—funny enough by itself, you might say."

"I found him lying on his gut in the flower bed," said Johnny, wishing vaguely that he could say something neat.

"That's quite normal. He comes here early every term to watch the birds."

"He says he's a prefect. What does that mean?"

"It means that he can flail you from morning to night, if he feels like it, with the headmaster's full approval."

"And I can't flail him back?"

"Of course not. That would be anarchy, dash it."

The pale fellow didn't seem to want to talk anymore, and Johnny finished his starchy meal in silence.

That night, he slept alone in the large dormitory of Frisby House. The sheets were like cold sandpaper, and a harsh wind raked him all night. In the morning, Wagstaff came and shook him awake and went away without a word. Nobody around here says one more darned word than he has to, thought Johnny. He had a quiet breakfast and went out for another solitary walk in the grounds. It was raining and the school buildings were a dull grey like the state penitentiary back home. "I wonder how father ever found this little place," he said to himself.

In the afternoon he went to see the housemaster of Frisby, a bland man with pipe and brown tweeds.

"Ah, Ponsonby." He consulted his lists. "Parker, Philpot, ah yes, Ponsonby." He made a little tick on his lists. "Settling in all right are you, Ponsonby?"

"Sure."

"I think you'll find that the word 'sir' does wonders here."

"Yes, sir."

"It will probably take you a little time to get used to our ways. Come to me if you have any problems. That's what I'm here for, you know . . . Oh, and we'll have to get you some respectable clothes. . . ."

"Yes, sir." He waited uncertainly. The housemaster was scanning his lists again, making little marks. He looked up. "Well, that's all, Ponsonby."

"Er, thank you. Er, sir." The housemaster nodded absently, and Johnny tried to pull the door open. "Push," said the housemaster briefly.

Johnny had to register, in the afternoon, with the schoolmatron, a burly figure in starched white.

"From Yankeeland are you?" she asked in a low growl.

"Yes, ma'am."

"That's why you have all those pimples, I suppose."

"Don't English boys have pimples?"

"Not the way American boys have them. Petted and pampered and stuffed with rich food," she said accusingly. "I suppose you'll be having colds and flu all term long. Yanks always have shocking health."

He felt incompetent to argue with her. "We did O.K. in the war," he said rather lamely.

"Absolute rot," she growled, squeezing the blood-pressure cuff round his arm. "Came in when it was all over, and then swanked all over the place like blooming heroes. I believe your people went to pieces completely in the jungle and had to be sent home to their mothers, to be petted and pampered back to health. And then you had the infernal cheek to make a flick about Errol Flynn conquering Burma."

At dinner that night, Johnny asked the pale fellow next to him what he thought of the matron.

"You mean Lady Hamilton? She's all right. Heart of gold under the revolting exterior. That's her line. If a chap pretends to be sick, she usually cooperates. I mean to say if one faints on parade, you know, military parade, she doesn't report the blotting paper she finds in one's socks."

"What blotting paper?"

"Blotting paper, you know, makes a chap faint. Gets one out of two hours drill. Wizard jape."

"Sounds great."

"It's all right if you don't cut your head open when you hit the concrete. The chances of war, you know."

"I didn't think she was so hot."

"Well, she's the only woman you'll be seeing for at least three months, if you care for that sort of thing."

Nobody had talked to him so much since his arrival, and Johnny felt that he might be making a friend at last.

"What are *you* doing here in the vacation?" he asked warmly.

"I'm one of those chaps who's all brain," said the pale fellow languidly. "They're preparing me for a scholarship to one of our ancient universities. Keeping me locked in a brightly-lit room all day and all night, that sort of thing."

The pale fellow lapsed into silence after that, and Johnny reluctantly returned to his loneliness.

He decided not to form a conclusive judgment until term started and the normal guys who weren't "all brain" and who didn't watch birds began to roll in. There must be someone among them who could talk about things like girls and cars. The whole nation couldn't be made up of zombies.

And then the next day they began to arrive. Johnny stood in a corner under a staircase watching them come. Hordes of boys trotted past him down the main hallway, all dressed in black coats and pin-striped trousers, like so many tiny bank managers. A school of bland pink faces swam past him, generating a soprano hum of chatter, full of confident English vowels. Johnny suddenly began to cry. He stood for a moment, watching forlornly the passing parade of tufty heads and alien clothes, and then ran up the stairs to the dormitory. There was nobody he could even discuss the situation with. He was a foreigner who didn't even know the language.

The boys in black began to troop past him into the dormitory. He was ashamed to be caught crying; but they paid no attention to him, talking to each other as usual, in their high, refined voices. Miserably, he noted that none of them looked anything like anybody he had ever seen before. And certainly none of them looked like him.

The next day classes began. Johnny sat at the back in his inappropriate sports jacket, *(Continued on page 120)*



The hyacinth coat— and friend

Right: One of the prettiest new city looks on bright coat row—the hyacinth coat, high-waisted, made of velvety wool. With it, an autumn hat-elect: a cloche of speckled feathers, here in shades of blue. Other wonderful tributaries for this coat could be a soft under-coat dress in a muted colour—viz., the one at left: or perhaps a civet hat, and civet necklace in the lowered collar. Coat by Monte-Sano & Pruzan, of Anglo fabric; about $275, at Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Earrings by Verdura. Meteor Red lipstick by Germaine Monteil.

Left: An under-coat dress that offers interest without interference—good companion for a bright coat. Dark grey worsted jersey, with a high-placed, buckled belt of suède. Other friendly features: a flat collar (unruffled by a coat collar), a silk lining. The beret here, grey felt. Dress by Rudolf, about $145 at Saks Fifth Avenue; Neusteter's; Frost Bros. Both hats by Tatiana, at Saks Fifth Avenue.

KAREN RADKAI



New pace in fashion: the wonderful walking suit

Nothing pedestrian about this: the walking suit—a teaming of straight skirt and less-than-full-length coat—is some of the best news down the fashion freeway this year. Two examples here, one based on the affinity of taupe fur, taupe tweed; the other, on a single elegant plaid.
Far left: Walking-length coat of taupe Persian lamb, a new and ravishing colour that knows no boundaries between city, country, travel. Completing the "suit": a straight skirt of taupey tweed. Schiaparelli coat of Hollander-dyed Southwest African Persian lamb. At Macy's; Wanamaker's, Phila.; Woolf Brothers. Calfskin handbag by Koret, at Macy's. Kayser stockings.
Andrew Geller shoes. Umbrella by Uncle Sam. Dolce lipstick by Schiaparelli.
Right: Green and brown plaid walking suit, seven-eighths coat bound in black braid. but not bound to the skirt—it solos nicely over dresses. Suit by Monarch of Forstmann wool, about $125; calfskin shoes: all at Saks Fifth Avenue.
Suit, also at Woodward & Lothrop; Sakowitz. Gucci pigskin handbag.

HENRY CLARKE



Walking-length fur coats

The hemline story here is a short short: two classic furs cropped at the three-quarter coat mark. *This page:* A city-living coat with the deep anthracite glow of black-dyed Alaska fur seal—and its deep, but invisible, durability. We show it here in its daytime frame of fashion—hound's-tooth wool dress, black felt melon hat with eye-level veiling; its late-day life involves, in our book, one of the new heavy, heavy black crêpe dresses; later, black or wine-red velvet. Coat by Fredrica. Also at Hudson's; Blum's, Chicago; I. Magnin. Hattie Carnegie hat. Newton Elkin shoes. Lederer handbag. Gold and diamond earrings: Van Cleef & Arpels. *Opposite page:* Belts are where you find them this year, and one of the best locales is the waistline of this mink coat, which has, besides, a skirt made with largesse, and stiffening to hold its sweep. With it, a mocha tweed skirt; an almond green jersey hat. Coat of "Autumn Haze," Emba natural brown mutation mink; designed by Emeric Partos. Both hat and coat: to order at Bergdorf Goodman. Delman black lizard shoes. Earrings: Van Cleef & Arpels.



HENRY CLARKE







Bread-and-caviar suits: hipbone jackets

Here, three suits (and one suit reflection) that could be the bread-and-caviar of a woman's day wardrobe. All are in revved-up, flattering new versions of brown: all have the good, easy, ungimmicky lines that make for long—and active—life expectancy. *Left, above:* Easy suit of pale nutmeg-coloured wool, its unfitted jacket seamed to suggest a high waist. The skirt is narrow, with ease of its own. The hat, back-tipped felt in a good colour-consort for brown: taupe. Suit by George Carmel, of Anglo fabric; about $160. at Saks Fifth Avenue; Dayton's; Frederick & Nelson.



KAREN RADKAI



Above: Here, with the aid of mirrors—two views of a suit of English wool tweed that could mastermind the next seasonful of city, country, travel. Its colours: coffee brown, black. With it, a cloche of black foamy felt with taupe bow. Suit by Ben Zuckerman; about $190, at Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.
Right: Tweed suit in two easy pieces of mocha-brown and black wool, with a hint of fit. The toque: velveteen, feather-printed.
Suit by Jablow, of Lesur fabric; about $160, at Saks Fifth Avenue; Sakowitz. All hats by Tatiana, at Saks Fifth Avenue.



College wardrobe: 14 working parts for $300

Here, and on the next pages, a high-energy wardrobe to work its way, admirably, through college—fourteen pieces of clothes-machinery that operate together smoothly, producing over forty different good-looks, all within the space of a $300 investment plan. All the colours are either orange (in a becoming new shade) or orangeable, the colour-course charted by the coat—a bittersweet plaid wool that goes with everything, evening dress included (given the slick of white kidskin gloves and glittered earrings). A skirt of the same plaid increases the value of both, and can be worn with any of the four sweaters (*their* colours: string beige, pepper red, brown, bittersweet), or with a silk shirt. Two other skirts and two pairs of country pants take all these tops, too. Also part of the works: an orange chiffon evening dress, a mohair day dress in new ambered green, a greyed green poplin raincoat. These add up to essential wardrobe structure. A girl with more than $300 to spend might add extras: a pseudo-raccoon coat, for instance, and a grey cable-knitted cardigan—thereby upping the cost another $100. The point here is not only the economy possible, but the *workability*. All, at Best's.

COAT
AND SKIRT
Bittersweet plaid
wool, flecked with
reindeer hair.
By Bardley; coat, $70.
skirt, $18.
Bloused jersey beret,
by Madcaps.

1. The coat—bittersweet plaid $70
2. Straight skirt, same plaid $18
3. Turtle-neck sweater in bittersweet . . $11
4. Long pants, orange-checked $15
5. Beige wool cardigan sweater $25
6. Pumpkin silk shirt $15
7. Camel-coloured wool skirt $23
8. Orange chiffon evening dress $30
9. Ambered green mohair dress $23
10. Red mohair pull-over $15
11. Checked skirt, black and white $15
12. Raincoat, sage-green poplin $18
13. Brown jacquard sweater $12
14. Grey flannel walking shorts $8

FOR PARTIES—
a baby-waisted dress of
orange silk chiffon with
camisole top, short shirred
skirt. By Sportwhirl; $30.

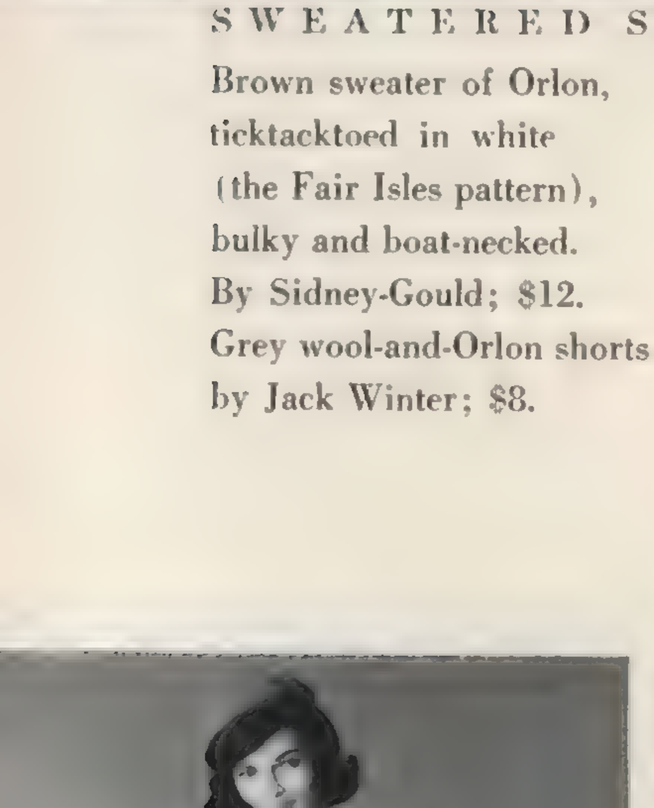
OFF-CAMPUS DRESS
Ambered green wool-and-mohair,
with new barely fitted shape.
By Nancy Grier; $23.
Again, the jersey beret.

BLEND OF ORANGES
Bittersweet pull-over,
drawstrung over orange-and-
camel checked trews.
Sweater of lamb's wool, Angora,
and nylon, by Garland; $11.
Pants of wool and mohair
tweed, by Jack Winter; $15.



SWEATERED SHORTS

Brown sweater of Orlon,
ticktacktoed in white
(the Fair Isles pattern),
bulky and boat-necked.
By Sidney-Gould; $12.
Grey wool-and-Orlon shorts
by Jack Winter; $8.



MOHAIR
AND CHECKS

Loopy mohair-wool-nylon
sweater in bright red,
with buttons as décor;
$15. The skirt.
black and white checked wool,
scissors-pleated; $15.
Both, by Loomtogs.

College wardrobe for $300 *continued*

CLASS VARIABLES

Coat sweater in string-beige
wool, by Geist & Geist; $25.
Pumpkin silk blouse with
French cuffs; $15.
Camel-coloured wool flannel
skirt; $23. Blouse and
skirt by Evan-Picone.





RAINCOAT, PANTS

New short-length raincoat in
dark green cotton poplin,
lined in quilted red print
fortified with Curon. By Milner,
in junior sizes; $18.
The trews, same as on previous page.



RACCOONISH COAT

An extra—this coat of
fake raccoon, with old-classic
shawl collar. By Sandy Smith, of
Dynel (Borg fabric); $75.

Working extras

CARDIGAN
IN CABLESE

Sweater possibility to add:
a heavy cable-knitted grey
cardigan, of lamb's wool
and fur, worn here
with the coat's skirt.
Sweater by Darlene; $25.

**Everything, these
four pages, at Best's.**



SANTE FORLANO



New props for the young clothes-whiz

With the flare of torch colours in young fashion now, accessory props run to clean lines, uncluttered jewel looks, and a gentling prop focus on black and the strong earth-browns.
Shown opposite: some of the best of the autumn yield in bags, gloves, jewels.
Clockwise: Black briefcase handbag of rough suède, bound in calfskin. By Jana, $11*. At Bonwit Teller.
Square-knot gilt pins to wear as a pair, off-centre, at the neck of a wool dress, a sweater. By Monet, $5* each. At Saks Fifth Avenue.
Spotted handbag of black and white furry calfskin, by Walter Katten. $30*, at Lord & Taylor.
Twist-of-pearls bracelet with gilt clasp. Fake pearls, naturally. $7.50*. By Marvella; at Bonwit Teller.
Doubles (tacked to the tree): swirl pins, gold-plated. By Castlecliff. Each, $5*; at Lord & Taylor.
Attached to one: a four-strand trail of topaz-coloured crystal, fake pearls. By Richelieu; $16.50*. At Altman's.
High on the page: vitrail and crystal rope by Coro; $12*. At Altman's.
Oatmeal-coloured pigskin gloves by Superb; $8. At Lord & Taylor.
Three shapes of mock tortoise bangle. By Accessocraft. $2* for three, any shape. At Bloomingdale's.
Paisley jersey handbag. Red and gold wool; leather handle. By Coronet; $25*. At Henri Bendel.
Portmanteau bag of tan, grainy leather. By Ronay; $29*. At Bonwit Teller.
Mohair handbag (one way to ease into the mohair rage); ruddy-brown, framed in black leather, shell handle. By MM. $11*, at Bonwit Teller.
Chamois-coloured wool gloves. By American Astral; $2. At Best's.
Centre: Five-ring bracelet mixing bangles of mock tortoise and gilt. Bergère; 4*. At Saks Fifth Avenue.

*PLUS TAX

THE WAY TO WIN VOGUE'S PRIX DE PARIS

by Ruth Frame, who did

In these days when abracadabra is said far less often than it ought to be, a two-week flying trip to Paris or a thousand dollars seems (in spite of the TV quiz shows) fairly fantastic when it happens to you. That's why, in my senior year at Sweet Briar, I entered the Prix, a contest now in its twenty-fourth year. What Vogue's Prix de Paris involves is this: a demonstration of know-how in answering questions, of writing ability and presentation of material. There are two quizzes before the final thesis, and the questions cover a wide range. (See page 117 for this year's first quiz.) It isn't easy, but then nothing worth reaching for ever was. You have to stretch.

Once in the running, I discovered that winning depends less on the mystical powers of the seventh-born than it does on pick-and-shovel labour. The hidden bonus, however, is the fact that Prix-papering becomes a passion—like hunting snark. Suddenly, in order to chat with yourself in six hundred words (all for the information of the Condé Nast editors who judge the Prix) you find it necessary to plunge to the bottom of your closet and relive in the space of soul-searching minutes your entire clothes life; or you find yourself holding a mirror up to your college major to see if the grizzly beast is still alive.... Marooned in a débris of clippings, you try to plan a travel feature for a two-week vacation in Tahiti (you know four ways to wrap a sarong) but give it up because somehow it seems to conflict with the definition of good taste you have just written.... You find there are three sides to every question when you thought there were only two.... You write a hundred words and then choose ten. Somewhere along the way you throw away your sense of diplomacy, and *then* there's something in your ink bottle that wasn't there before.... That's why the Prix is a contest everyone wins. It gives you a try-on sample of working experience, setting your sights on the world—as opposed to the college world.



RUTH FRAME
1958 winner of Vogue's Prix de Paris

New shirt-and-skirt life

ON THE VOGUE PATTERN PLAN



One of the simplest dressing-plans ever invented, and still one of the pleasantest: the shirt-and-skirt plan. It works at college, at home, in town, in the country—to name a few fields of operation. The plan here—one well-cut shirt (to have, perhaps, in three colours?): three skirts to wear with them—is made even simpler by lucid Vogue Pattern directions. *This page:* The shirt itself (it's shown again on the opposite page). Easy, elegant, with long cuffed sleeves, open-or-closed collar; here in white, pure-silk crêpe (by Chardon-Marché). Vogue Pattern 9485, and easy in *every* way—it's Easy to Make. *Facing page, large photograph:* The wrapped-and-buttoned skirt, with new standout qualities—one of these being a supporting petticoat, for which the pattern's included. Skirt, in bright-red looped wool-and-mohair. Vogue Pattern 9556, Easy to Make. *Lower left:* The plaid skirt—this one has an easy-walking inverted pleat in front; a nice hang when it's standing still. In brown-and-black plaid wool tweed. Vogue Pattern 9388. Calderon belt added. *Upper right:* Tweed skirt—cut very full, and sustained by a petticoat (pattern for this included). In blue wool tweed; Calderon belt. Vogue Pattern 9558, Easy to Make. All skirts of Forstmann fabrics. Shoes by Capezio. Hattie Carnegie jewellery. Setting: New York's new Seagram Building. *Back views, sizes, yardages, details, on page 128.*

VOGUE PATTERN 9485

PRIGENT

VOGUE PATTERN 9558

VOGUE PATTERN 9388

VOGUE PATTERN 9485
VOGUE PATTERN 9556

College night-lights: bright







11 P.M. news—in college dormitories all over the country: new brighter colours, new higher waistlines, and a look that's delightfully relaxed, but not a bit bedroom-y. (No need to wait for a fire drill to rush downstairs in *these*.)

Far left: Free-falling bathrobe, sashed in front, brilliantly striped in turquoise on cream-colour. By Dorian, in Acrilan-and-wool; $23.

Bright turquoise nylon tricot nightgown with nylon lace collar, cuffs; by Sans Souci. $8. Both, in Stevens fabric. Altman's.

Second from left: Brightener for long winter evenings—bright turquoise robe in nylon fleece; flowered brushed nylon nightgown, turquoise on white. Robe by Royal Robes (Princeton Knitting Mills fabric), $25. Nightgown by Virginia Wallace (Philip Wick fabric), $13. Both: Gunther Jaeckel.

Left: The surprise here is that this outfit's meant for the dormitory. The shirt is a nightshirt, in red-printed beige fabric of Dacron and cotton; the jumper's a jumper-robe. in quilted red nylon (Burlington fabric). Nightshirt, about $13; jumper-robe, about $20. Both, by Eye-Ful. Bonwit Teller; I. Magnin.

Right: Shortest and brightest wrapper yet—a bright pink cotton corduroy coat, pearly-buttoned, over bright pink and orange printed cotton pyjamas. Coat, in Crompton corduroy; pyjamas, in Lowenstein fabric; M. C. Schrank, about $15. Altman's; Bullock's, Los Angeles.

GOSSIPY MEMO ON TRAVEL

IDEAS FOR AUTUMN

Jazz is a big thing in Berlin. The very young flock to the night place, Eierschale (Eggshell), to hear such German student combos as: the Spree City Stompers, the Louisiana Hot Seven, the Blue Cellar Jazz Band (all with American names, not German). Another jazz place is the Badewanne (Bathtub), smoky, small, and "far-out." Sharp political satire is the note for many Berlin cabarets, and because the Ewige Lampe excels in this, it is always jammed. Non-jazz but little night places include the chic Don Juan; the Old-Fashioned Bar, where movie stars go; and the Hong Kong Bar, a deeply exotic place on Kurfürstendamm.

The eighth Berlin International Festival has concerts, opera, theatre, art exhibitions, and ballet from September 21 to October 7. The Hamburg State Opera will do Alban Berg's *Lulu;* ballet *premières* will be Blacher's "Quadriga" and Nabokov's "Don Quixote." Among the twenty-four scheduled plays are the German *première* of *Look Homeward, Angel* and Félicien Marceau's play, *The Egg.* (Marceau's short story, "The Honour of Don Pasquale," was published in the May, 1958, issue of Vogue.) In the Oak Gallery of Charlottenburg Castle, there will be, among other entertainments, a cembalo recital by Ralph Kirkpatrick.

Among Berlin's good hotels are the Kempinski and the new Hotel Berlin. BOAC, Air France, and Pan American have connections to Berlin, first-class, round-trip, $884.90.

Impulsive people may go practically anywhere in the world any Saturday they like, on a Magicruise—to South America, Europe, Around the World, or to Africa. The African tour, for example, leaves every Saturday from New York on Sabena Airlines, and lasts either four or seven weeks. On the seven weeks' trip, one goes first to Brussels, then to, among other places, Nigeria, Ghana, Northern and Southern Rhodesia, the Belgian Congo, Uganda, Kenya, Ethiopia, Sudan, and Egypt. One stays in the good hotels, flies on the planes of Air France, BOAC, *Sabena,* KLM, *and others. Rather than having constant guidance, travellers are met at each stop by representatives who take them through that particular territory. For everything to Africa, for four weeks, $2,140; for seven weeks, $2,785. Write Namētra, Inc., 666 Fifth Avenue, New York 19, N. Y.*

Set in a park of elegiac cypress and olive trees, the beautiful Villa San Michele in Fiesole is the kind of place where Boccaccio's seven women and three men might have told their hundred tales. This restored fifteenth-century monastery, supposedly built on Michelangelo designs, is now a superb hotel run by a French couple, M. and Mme. Lucien Teissier. From the loggia, one sees the endless, rhythmic Tuscan life, especially poetic in autumn when the *contadini* gather the grain with white oxen. In the lordly bedrooms there are canopied beds and antique chests; the light in the bar, cavernous and vaulted, flickers with candles at night. A double room, without meals, $12 a day; full pension, $12 a person a day. Nearby, down a dusty road, is the small restaurant, Cave da Maiano, a wall-girt, grassy terrace where the *frittata,* steak, and *pasta* are excellent. The tables and benches are of stone, the same kind of stone, from the quarries of Maiano, that Giotto and Brunelleschi used for their buildings in Florence.

Travellers Know: In Majorca, the Agencia Vich: address, Plaza Gomila, El Terreno, Palma, Majorca; this agency finds furnished apartments and houses renting for prices ranging from $40 to $300 a month.... Museums of five southern states and the District of Columbia are described by W. Aubrey Cartwright in his book, A Guide to Art Museums in the United States; *among the museums, the Virginia Museum of Fine Arts, in Richmond, with its collection ranging from Egyptian art to works by Klee and Hopper; the Atlanta Art Association, in Georgia, with works by, among others, Carpaccio, Tiepolo, and Mary Cassatt; the North Carolina Museum of Art, in Raleigh, with paintings by Rubens, Goya, Boucher, and many others.... Baltour, a Brussels agency, will provide a room at the Plaza Hotel, a charming young-lady guide who drives people in a pug-nosed Fiat all over Belgium—to the wildly-wooded Ardennes Forest, to the treasured towns of Ghent and Bruges, to the Fair, to resorts such as Le Zoute, where the Casino near the hotel, La Réserve, has gaming rooms hung with paintings by Delvaux and Magritte. With services and breakfast, $24 to $33 a person a day. Write: Baltour, 527 Madison Avenue, New York 22, N. Y.... In London, visitors can get a complete listing of daily and nightly events by telephoning ASK 9211 anytime between seven in the evening and eleven in the morning; the service stops the end of September.*

Housing project for a collection →

Opposite: An architect's answer to the collector's dilemma—namely, how to enjoy one's collection and live with it too. (More ideas on this, next page, with some primary sources for a collection-in-the-making on pages 114 and 115.) The architect in this case is Mr. Alexander Girard and the collection, his own—built on a chain of interests that runs from architecture to the native Indian crafts of Santa Fe, New Mexico, where Mr. and Mrs. Girard now live. There, in the Girards' whitewashed and raftered adobe living room, one wall, windows and all, has been turned over to an open-shelf arrangement designed to provide both storage and decorative value for a changing parade of treasures. Sample "exhibits" range from the wooden toy horse from India, on the upper left-hand shelf, to the architect's model, at lower right, for a seventeenth-century Italian tower. In between are *kachina dollas,* pre-Columbian pottery, an antique African tribal mask, along with wood carvings, a painting, and architectural constructions by Mr. Girard. HERBERT MATTER

VOGUE'S FASHIONS *in* LIVING



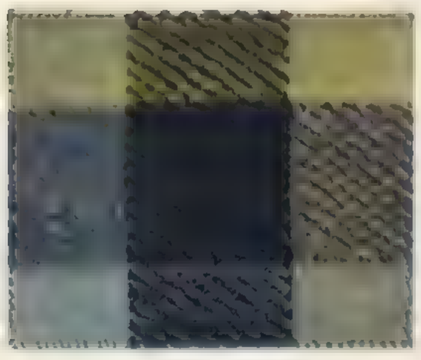
Bates newest edition of a college tradition

Everybody knows that Bates college bedspreads must wash and wear, mustn't muss. But Bates believes they should also look beautiful while they're being good. (Which is why nine out of ten students *traditionally* buy Bates!) This year's newest: the stunning "Caribbean" pattern in washable cotton that looks like crisp, heavy silk. Have it *now*...love it for life!



ACCENT CUSHIONS
IN BATES PIPING ROCK
BY MIRAFOAM

Bates brilliant "Caribbean" in the colors shown...off-beat, imaginative colors, freshest fashion for college. Generously sized single or double bedspread, matching draperies, each 9.98. Slightly higher in the West and Canada.









Bates Whispercale®...A fine comb-percale sheet available in bleached white or colored as well as luxurious prints...ideal for rounding out your back-to-school planning now! Bates Fabrics, Inc., 112 West 34th Street, New York 1.

See page 124 for the store nearest you that features Bates campus approved bedspreads and matching draperies.

COLLECTOR'S QUARRY

Almost anything, these days,

from children's toys

to African masks, can

make a collector's collection

Collectors, it has been remarked, are born, not made—approximately one a minute, according to current statistics. Collections, though, are the other way around.

Great or small, a true collection takes doing; it takes time; and most essential of all, it takes a collector. "Great" collections—these fantastic aggregations of the extremely rare and valuable—are rarer, but are still being assembled today. Now, more attention is being paid to the pleasures of *living* with a collection, and there's a more than splinter-group trend to the "collector's collection," with the emphasis on visual pleasures as opposed to the strictly monetary. The definition of just what *is* decorative is left, happily, up to the collector.

Toys, geological specimens, even paperback books are fair game, these days, alongside such classic categories as Ming porcelain and Georgian silver. Often, a man's occupation will influence, directly or indirectly, the nature of his collection.

Architect Edward D. Stone began a collection of pre-Incan pottery during an architectural assignment in Peru.

Col. Roger Brunschwig has built up a collection of Napoleonic military mementoes which are displayed against the dark green walls of a drawing room filled with Empire furniture. The living room table of a New York art dealer holds a small alabaster figure from the Cyclades; another, in bronze, from Egypt; an example in wood and brass of the primitive sculpture of the French Sudan; and a carved wood figure by the contemporary sculptor, Leonard Baskin. And in the foyer of her New York apartment, Mrs. Floyd Odlum (in the air, Jacqueline Cochran), has a permanent record of her many record-breaking flights, including a floor paved with a built-in flight map.

If an object was originally designed for use, it can be in use right now, and not stashed away behind glass doors. Prized examples from Mrs. Harold Talbott's collection of porcelain vegetables are as likely as not to turn up on the dining-room table with a steaming chowder inside.

In the case of more purely decorative objects, a favourite method of display is the table-top arrangement. In his own New York drawing room, Mr. William Baldwin, of the decorating firm of Baldwin & Martin, groups the following objects on a round table covered with black-brown satin: an 18th-century bust of a child, a fine black porcelain lamp, an antique tortoise-shell box, and several pieces from a collection of articulated metal crustaceans.

Mr. and Mrs. Leonard Firestone have lined the dark green walls of the study in their Beverly Hills house with a collection of 19th-century mechanical banks. The toys, some modelled after cartoons of the period, are ranged along the shelves of floor-to-ceiling bookcases. Mrs. De Menocal Simpson displays a collection of antique Peruvian silver ex-votos in a shadow box designed for her by Pousette-Dart, with a raisin-coloured velvet lining and dark wood frame.

Decorator Elizabeth Draper puts a collection of porcelain vases on baroque brackets, in varying shapes and sizes, grouped against a trompe-l'œil cartouche painted yellow and crisscrossed with white on a white wall. (Quite simple brackets might be inexpensively made of wood cut to measure by any local cabinet-maker, and then sprayed with flocking for a luxurious finish. Bright navy blue, for example, against pale-blue walls, with each bracket holding a piece of white porcelain.)

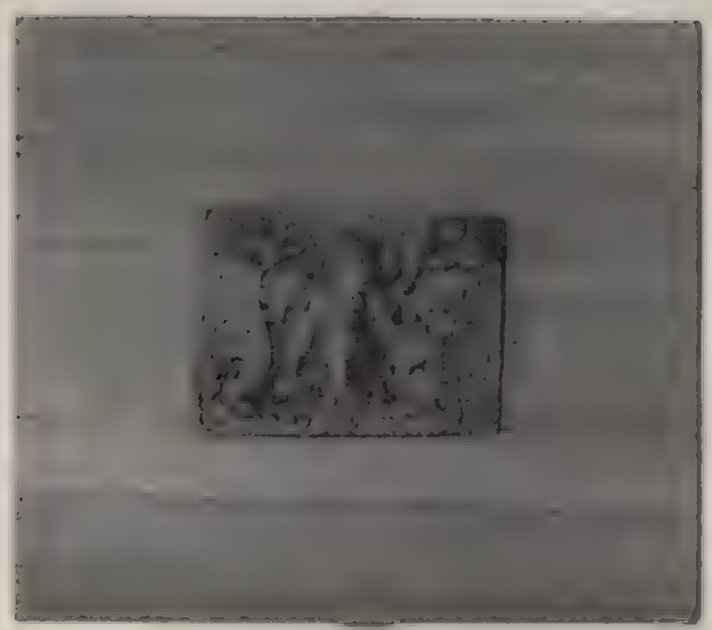
Finally, there is the revolving exhibit—an arrangement designed to please both the collector and the devotee of wide-open spaces. In this case, open shelves, or a small table, hold only a selected few treasures at a time, with the rest stored behind sliding cabinet doors, on the Japanese principle, until their turn for exhibit comes around. One advantage: nobody, including the collector himself, ever gets tired of the collection.



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THE START OF A COLLECTION

Round-up, for the young collector's eye, of small prizes from all over

Just one thing missing to make this page a collection, and that's the collector. Given that one person, there's not an object in sight that mightn't be the start of a lifelong treasure hunt—or a welcome addition to a collection already underway. In this case, Vogue did the collecting, piece by piece, with a totally imaginary collection in mind. Here it is, preassembled, beginning on the upper left-hand shelf:

1. Guitar-playing siren (and a vase besides) of black clay. $10. Pan American Shop.

2. Bronze statuette, 5th century A.D., from Egypt. $45. At Karl Mann Associates*. Siamese head, Ayuthya period (1450-1767). $35. Chequer. Carved wood replica of Japanese warrior horse, 12" high. $40. Gunther Jaeckel. English stoneware vases by Hans Cooper. Bonniers.

3. Blue glass bottle, walnut stopper, from Czechoslovakia. About $5. Galleria. Blue glass vase from Holland. $55. Bonniers.

4. Water colour, by Barbara White; $60 at Karl Mann Associates*.

5. Ice cream moulds: a lily ($18) and a pineapple ($15), in lead. These, and the Italian tortoise-shell box ($35) at Kean Associates. French pottery jar and bowl. Bonniers.

6. Toltec mask, reproduced in stonelike material; about $10, from Museum Pieces at Bloomingdale's. Three-inch candlestick, brass: $4 a pair. Next, ten-inches, in tin: $6.50 a pair. Pan American Shop. Directly above: a French wood-carving, c. 16th century; green silk mount. $60. Early American key: $7.50. Both at Karl Mann Associates*.

7. Cigarette box, copy of a hussar's cartridge box, $54**. Kean Associates. Wooden bowl, with cover, from Japan: $5 for 4 at Lar. Burmese gold leaf lacquered turtle box, $12. Chequer.

8. Copy of Buddha fragment: Japan. $96. Gunther Jaeckel. Swedish carved birds, 85¢ apiece. Bonniers. Mexican tin fighting cock: $3.75. Pan American Shop.

9. Indian toy horse, reproduced in brass. $25. Helen Cole. Papier-mâché bull from Mexico (do-it-yourself decorations), 75c each. Pan American Shop. Brass pear, $22.50. Kean Associates.

10. Cast stone model of sculptured chimp (original by John B. Flannagan in Whitney Museum): $25, from Museum Pieces at Bloomingdale's. Mexican lacquered tray, $6. Pan American Shop. Clay jug from Finland, by F. Lindh. $35, Bonniers.

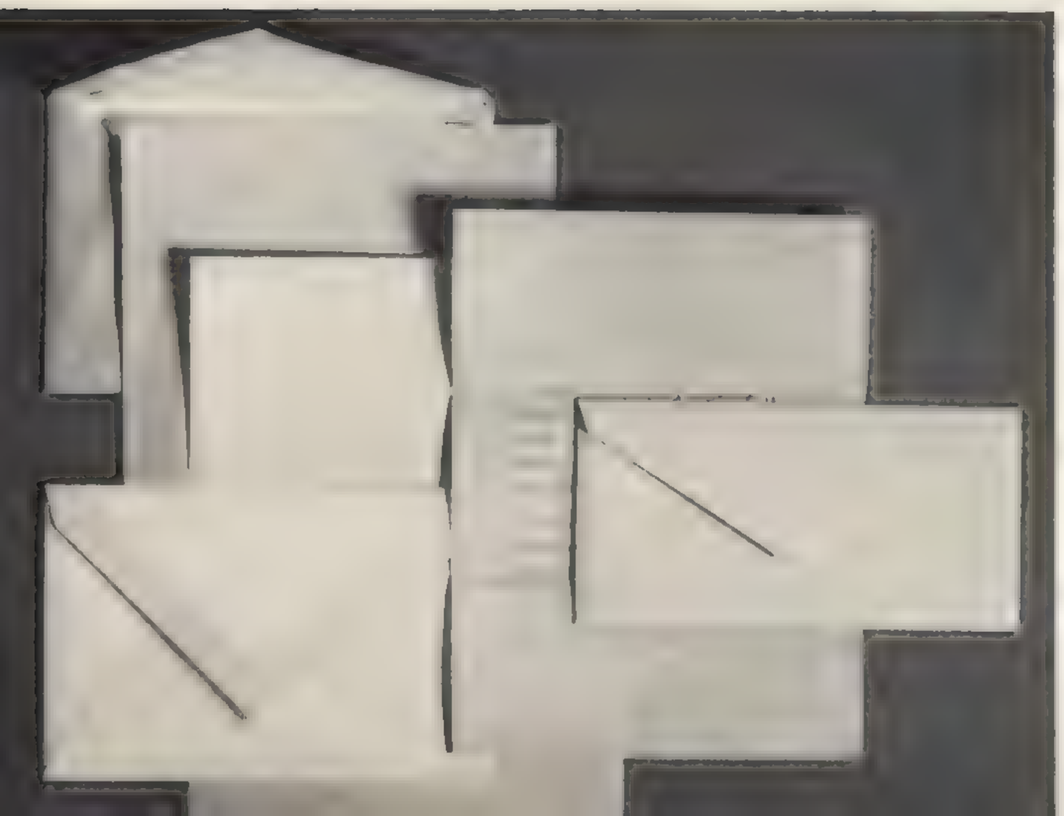
11. Mexican clay pot: $25. Bonniers.

**PLUS TAX

*THROUGH DECORATORS

KNIGHT

"LETTER FOLLOWS..."



. . . The above words may or may not appear in the text of the next radiogram into outer space. Our point is: they might. Automation has by no means done away with the written-communication habit, and it isn't likely to. New forms, yes, and new manners to go with them—the typewritten letter, for instance. With the exception of formal invitations and replies, letters of condolence, and thank-you's, it's an accepted fact, these days, both on and off the campus, in or out of any given age group. With it come new writing papers—the *type*writable papers. Examples, at left, all by Eaton, at Altman's: "Petersburg 1850," in blue; "Highland Sheer," in white; "Personal Type-Rite," in grey. Desk of walnut and Micarta, by George Nelson ($244); aluminum swivel chair with vinyl upholstery called Naugahyde (U. S. Rubber), by Charles Eames ($138); both at Herman Miller*. On the desk: a 1959 Underwood portable typewriter ($114.50 plus tax); a miniature ship's figurehead (from Museum Pieces, $15, at Bloomingdale's); Gucci accessories.

*THROUGH DECORATORS

VOGUE'S 24TH PRIX DE PARIS

Contest Rules

1. Each entrant must be graduated during the scholastic year 1958-1959 and must receive the B.A. degree or its equivalent from a college or university within the United States.

2. Each entrant must send in an entrance blank by October 20, 1958. (Fill in the one on page 38 and mail it immediately.)

3. As an entrant, you may not be, in any way, connected with The Condé Nast Publications Inc., nor related to any of its employees.

4. The 24th PRIX DE PARIS contest consists of two quizzes to be answered by all entrants, and a 1,500-word thesis which those contestants who pass the two quizzes are eligible to submit. Each entrant who is eligible to submit a thesis will be notified by January 19, 1959.

5. The first quiz will consist of four questions—two based on fashion, two on non-fashion (music, art, literature, the theatre, et cetera).

6. The first quiz is published below. The answers are due November 3, 1958. The second quiz will be published in the December issue; answers due January 12, 1959. Subjects for the thesis will be published in the February 1, 1959 Americana issue. The thesis will be due March 2, 1959. Although the material contained in the quizzes is editorial in nature and is based on material appearing in VOGUE, it is not necessary to subscribe to the magazine to enter the contest.

7. Papers will be graded on writing ability, grasp of subject matter, general intelligence, originality, and demonstration of special talents.

8. All material submitted must be typewritten in double space on one side of the page, on paper not larger than 8½ by 11 inches. Your name, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of VOGUE magazine and will not be returned.

9. The judges of the contest will be a board of editors, and their decision will be final. The judges reserve the right to hold personal interviews with the finalists before selecting the winners. The winners of VOGUE'S 24TH PRIX DE PARIS will be notified by May 15, 1959.

FIRST QUIZ

Based on the August 15, 1958 issue of VOGUE
(Please limit size of entries to 8½ by 11 inches)

FASHION (Answer *both* questions)

1. Pack an imaginary weekend bag with clothes picked from Vogue's August 15 College issue. Tell us where you will go, what you will do, and how you will wear the clothes you take.

2. Plan and write a short feature on beauty for the college girl.

FEATURE (Answer *both* questions)

1. Write a profile of yourself in approximately 600 words.

2. What do you expect of yourself as a result of your college training?

The answers to this quiz are due November 3, 1958 and should be mailed to:

VOGUE'S PRIX DE PARIS DIRECTOR
420 Lexington Avenue, New York 17, N. Y.

1958 WINNERS IN VOGUE'S 23RD PRIX DE PARIS

FIRST PRIZE: $1,000 cash or 2 weeks in Paris, won by

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Sweet Briar (see page 105)

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College night lights

(Continued from pages 108-109)



Above: Bright blue robe over blue and white printed gown. Robe, Iselin-Jefferson fabric of Chemstrand nylon; $30. Nightdress of brushed nylon by Princeton Knitting Mills, $13. Both by Laros, at Lord & Taylor.

Left: Bright pink cotton corduroy robe, short, with lace edging (Crompton fabric); $18. By Eve Stillman. The nightdress, a scattering of roses on pink brushed nylon tricot by Princeton Knitting Mills; $11. By Fantasy. Both at Altman's.



Right: Bright turquoise cotton corduroy robe, with braid at the neck, cuffs, and pockets. Turquoise flowered print nightdress of Riegel cotton flannel; $6. By Kaylon. Robe: $8. By Campus Girl. Both at Arnold Constable.

Below: New high-tied robe of raspberry-pink cotton corduroy (a Cone fabric), worn here over a pink and coral printed cotton flannel nightdress of Lowenstein fabric, charmingly ruffled at neck and sleeves. Robe: $25. By Stella Fagin. Bonwit Teller. Nightdress: $5. By Slumbertogs. At Altman's.





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THE HAPPINESS OF PURSUIT

(Continued from page 91)

baffled by every sound. His father had somehow managed to get him accepted without the customary entrance exams. on the understanding that he would catch up to the standard by applications of special attention. Now he was sitting among twenty quiz-kids, who answered questions and wrote on the blackboard with formidable competence. Somebody must have made a terrible mistake.

The first class was geometry, and Johnny had never done any geometry before. The master said a few terse words, and then began to call, "Smith, Carruthers, Thomson"; and the boys stood up and barked out their answers without even pausing to think. Johnny sat sweating as the fellows rose and subsided around him. There were only three left when the bell chimed. "Do exercise 35 for prep," snapped the geometry master, and the boys surged purposefully out of the room.

"Where am I supposed to go next?" Ponsonby asked the master.

"I don't know," he said without looking up.

Johnny went downstairs and looked at the notice board. Room 12. Arithmetic. That shouldn't be too difficult. He puffed into Room 12 to find the class already under way.

"Smedley, you horrible oaf," the master was screaming, "do you realize that your parents are paying good money to send you here, when you might be doing useful work in the mines or the factories?"

"Yes, sir," said Smedley, as the class tittered subserviently. Johnny edged his way in as unobtrusively as possible.

"Who are you? And what are you doing in those revolting clothes?" shouted the master.

"John Ponsonby, sir."

"Well, Johnponsonby, or whatever your silly name is, perhaps you can help our backward friend Smedley to find the logarithm of 312?"

"The *what*, sir?"

"Logarithm, logarithm, logarithm," the master bounced with vexation. "Don't tell me they've sent me another oaf to add to my groaning collection."

"What's a logarithm, sir?"

"Whaat?" howled the master, burying his purple face in his hands.

"I'm sorry, sir," said Johnny. The master sat motionless, in an attitude of shock and bereavement. "What have they done to me this time," he moaned softly.

"I'm sorry, sir," Johnny repeated timidly.

"Well, it's no use being sorry," the master was suddenly businesslike. "But there isn't much I can do for you if you haven't even heard of logarithms. Have you done any problems in mensuration, you loathsome boy?"

"I don't think so, sir."

"You don't *think* so, eh? Well, I'm afraid you shouldn't be in this class at all in that case. Jones Minor, perhaps you can fill in for our untutored American cousin? What is the logarithm for 312, you frightful oaf?"

"Do you want me to stay here?" asked Johnny.

"Suit yourself," said the master offhandedly; he was already absorbed in a tilt with Jones Minor. Johnny had been savaged and left for dead.

As the class broke up, one of the boys sidled over to him. "Don't pay any attention to the Foghorn. He's thoroughly uncivilized," and he sidled away again. Johnny frowned; it seemed like an offbeat comment coming from a boy of about fourteen.

Outside in the corridor, boys were running frantically this way and that. Johnny joined a crowd that seemed to be sprinting in the right direction. They all puffed into a classroom together, and a moment later a mild-looking Latin master in a fuzzy brown suit was putting yet another tick next to his name. "Ah yes, Ponsonby. *Here* we are. *I've* got you."

Johnny had already had a year of Latin, and this master seemed to be soothingly shy and courteous. "What shall we do today? Perhaps a few sentences from English into Latin." He opened his book vaguely, and then looked up as if struck by a happy thought. "I heard rather a good story last night. I don't suppose it would amuse you chaps?"

"Oh please, sir," the cry went up, and the story was told. It was long, and most of it was in Latin, but the boys chuckled away knowingly all the same. The master wiped his glasses pleasurably. This was the cue for the boys to

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(Continued from page 120)

get down in earnest to the business of diverting his attention.

"Sir, do you think Yorkshire will win the championship this season?"

"Are they going to devalue the pound, sir?"

"Is socialized medicine a good idea, sir?"

"Isn't it smashing to be able to travel again, sir? Where are you going to go first, sir?"

He answered their motley questions with gravity and precision. Johnny gripped his desk tightly. Fifteen minutes had gone already. Only twenty-five minutes remained. Please God, he would completely avoid involvement this time. But at last, the master straightened his spectacles and summoned his wandering powers of concentration. "That's enough now, you chaps. We've wasted entirely too much time." He looked at them as severely as he could and snapped his book open. "Why don't we try Exercise 73? It looks like rather an amusing one."

Johnny searched through his Latin book for Exercise 73. It consisted of five English sentences which didn't look like sentences at all. For instance: "Caesar decided that if he had been told previously that the Gauls had encamped on the other side of the river he would certainly have moved his baggage back to the town from which he had departed at daybreak the day before." Johnny chewed his pencil and asked himself grimly whether it was worth trying to say a thing like that in any language. The other boys were already writing with unwavering determination, while the master was frowning over a crossword puzzle.

"Are you encountering difficulties, Ponsonby?" Johnny was sitting back with his hands in his pockets. This master didn't frighten him, and he had decided that this might be a good place to make a stand.

"Yes, sir. Great difficulties."

"Er, would you care to come up here, Ponsonby? Perhaps we can solve them together."

Johnny went up. The master looked at his paper closely, readjusting his spectacles. Johnny had written, "1. Caesar," and then stopped. The master looked profoundly astonished.

"Is this all you've done?"

"Yes, sir."

The master looked at it again, unbelievingly. "This is very distressing, Ponsonby." An awkward silence. "Very distressing, indeed." Neither of them seemed to know what to say or do next. The master kept peering at the paper while Johnny looked at the floor. "Well, what are we going to do about it?" He looked up at Johnny with an expression close to agony.

"I don't know, sir."

"This isn't good enough, you know. Nothing like good enough."

He paused again, apparently overcome with embarrassment. "Are you *sure* that this is all you've done?" he asked pathetically. Johnny couldn't make out what was the matter with him, but he felt vaguely that it was up to him to help if he could.

"Maybe I should go to see the headmaster," he suggested at last.

"Yes," the master grasped at the idea eagerly. "Perhaps that would be the best plan." He ran a hand through his thin sandy hair. "I'm afraid we can't be of much help to you here."

Johnny strolled nonchalantly towards the door. He felt pretty good for the first time.

"Sorry," said the master.

* * *

The headmaster, Dr. Rabelais, sat shrouded in a great black gown, nursing a cup of tea. For ten minutes he worked away at his lists, giving Johnny leisure to look around him. On the opposite wall hung six little dandified walking sticks which, Johnny imagined, had whirred down on many a reluctant posterior; the rest of the room was aggressively grim and bare. Everything over here was so darn *grey*, compared with back home. It might be all right for the people who belonged here, but he certainly wasn't one of them. Maybe he could make the headmaster see that. He was supposed to be a big brain.

"Infernal nuisance running a school these days," Dr. Rabelais interrupted his thoughts. "Ration books, identity cards, shortages,

(Continued on page 122)

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THE HAPPINESS OF PURSUIT

(Continued from page 121)

et cetera, *et* cetera. It's worse than the dashed civil service. Can I help you, Ponsonby?"

"Yes, sir," he gestured with his hands. "It's no good. I just can't seem to make it."

Dr. Rabelais looked uncomprehending. "Can't make what?"

"Anything. The school. The grade. Anything."

"Ah, I see. Don't you think you're judging the situation a trifle prematurely, Ponsonby?"

"No. I don't think so. Look. I went to three classes today, and I was made to look like a monkey in two of them. Now I don't mind looking like a monkey . . ."

"Excellent, the beginning of wisdom."

"If it's in a good cause. O.K., maybe I'm stupid and can't help it. But don't you think it's a little bit unnecessary to call it to everybody's attention? I mean, didn't my father write you a letter describing my puny qualifications?"

"Yes, I think I have it here somewhere." The headmaster fished about ineffectually on his desk.

"Well, then, how come you just throw me in over my head like that? You know I don't know any geometry . . ."

Dr. Rabelais looked very tired. He had dealt with so many *parents* who were in this mood. "We must have patience," he said. "Rome wasn't built in a day, you know."

"Yes, so I've heard. So what's that got to do with anything?"

"I don't believe that impertinence will help us to discuss this matter more clearly. Restrain your native exuberance, I beg of you, or I shall be compelled to restrain it for you. Now what was I saying?"

"That Rome wasn't built in a day."

"Ah yes. Now I agree that the analogy may seem remote in your particular case." His voice was beginning to drone. "Nevertheless, it has its values. We must make haste slowly, building patiently but surely. *Labor omnia vincit*, if I may say so."

Johnny felt that he was losing his opportunity to make his point. "I just don't feel I belong here," he interrupted impatiently. "I admit I'm stupid."

"Ah hah," Dr. Rabelais wagged a finger, "you can't get away with that, my boy. I've seen all your school reports from the age of five, and I've also had special recommendations from several of your old teachers. We know quite a bit about you, you know."

"I didn't think you cared."

"I warmly advise you to think very carefully before you venture another impertinence. Yes, we feel the utmost confidence that you can, as you say, 'make the grade.' Otherwise you would not be here, depend upon it. Now, as to your classwork, we can't very well put you in with boys of twelve and thirteen, can we? As it is, most of your colleagues are no more than fourteen, and backward to boot. There's a chap called Smedley in one of your classes who knows even less than you do, if that be possible—brought up in America during the war, but that's beside the point. Now, it's simply up to you to make up the difference by stern application of native wit. I believe you Americans call it 'Yankee ingenuity.' Extraordinarily vigorous language you Americans have devised for yourselves, by the way."

"But the teachers seem to expect so much more from me."

"Well, I'm afraid you mustn't expect to receive exceptional treatment. You'll learn much more quickly if they keep you on the jump."

"But the Latin teacher sent me in here because he didn't know what to do with me."

"Ah, Mr. Moore. Brilliant classicist but not used to boys. I'll have a word with him. By the way, shouldn't you be somewhere at the moment?"

"I guess so, sir. I don't know where."

"Well, out of respect to your tattered nerves, you might as well take the rest of the morning off. It must have been quite strenuous, settling in like this to a strange environment." He paused, as if trying to remember whether one had feelings at that age, and if so, what they were.

"Thank you, sir."

An idea struck Dr. Rabelais.

"Of course, you may be a little daunted by the famous English reserve. I find it singularly relaxing myself, but my American acquaintances inform me that it

(Continued on page 123)

THE HAPPINESS OF PURSUIT

(Continued from page 122)

tends to make them a little jumpy at times. If that's your trouble, I'm sure that time will take care of it. There are several quite pleasant chaps about the place, whom you will doubtless get to know in due course. Doubtless, in the camaraderie of the cricket field . . ." His voice trailed off.

"Yes, sir."

"Is that all, Ponsonby?"

"Yes, sir, I guess so." He stumbled out of the room with the sense of being hopelessly trapped.

* * *

That afternoon Johnny was introduced to the mysteries of cricket. His fellow competitors in game Number 16 were all playing against their wills. They were a squinting, shambling crowd who detested cricket and played it as badly as possible, partly out of protest, partly because they couldn't help it. Mr. Moore, the Latin master, was in charge of the game, and to him fell the gloomy task of preventing the players from fielding the ball with their boots and heaving it willfully into the woods. "Oh, I say, chaps," was his somewhat inadequate formula.

The game lumbered slowly along, and Johnny was glad to find that his incompetence was lost in the general confusion. Towards the end, he found himself fielding next to the notorious Smedley—a fat, sluggish lad, easily the worst player on the field.

"You had a bad time this morning, didn't you, Ponsonby?" said Smedley in a pleasant transatlantic voice.

"I guess so," said Johnny.

"Well, welcome to the club. I've been having a bad time for a year."

"Gee, that long? How do you stand it?"

The fat boy gave him a sly look. "Passive resistance, old boy," he said. "The madder they get, the dumber I get. I'm trying to give them the impression that I'm too stupid to bother about."

"Don't they beat you?"

"Oh, sure. That's all they can do though. And you get used to it. Also, there's a growing body of opinion that says I really am an idiot, and maybe it's bad luck to push me around."

"But won't they kick you out some day?"

Smedley looked slyer than ever. "And what do you think I've been waiting for?"

Johnny thought this over for a second, and then began to smile—his first smile on English soil.

"Hey, Smedley, you're a great man."

He headed back to school with rising excitement and some of the old Ponsonby buoyancy. O.K., he'd try to do it the headmaster's way for a while, pay attention in class, and wait for the friends to roll round outside. But if that didn't work, so help him, he would use the Smedley plan to get out of here. It was like a suicide pill in his belt.

For the first time, he felt at peace with the lobster-faced boys who were trudging heavily back to their classrooms. It was still too early to tell for sure, but things really seemed to be looking much better, much better.

The headmaster came up behind him in his ghostly way. He was wearing white shorts and a floppy white hat. He looked almost endearingly human with his fragile, spidery legs exposed. He gave his calf an absent-minded whack with what looked like a squash racket.

"Grappling with our great national game, eh, Ponsonby?" he said jovially.

"Yes, sir."

"I shan't deny for a moment that it's a dull occupation," said the headmaster, "but one gets used to it eventually. And it's very good for the character in the meantime."

"That seems to apply to everything you people do over here," said Johnny, not sure if he was venturing an impertinence.

The headmaster smiled. "I think you'll find that we have our lighter moments, Ponsonby. You will doubtless observe occasional spasms of subdued merriment as you go along."

And they strolled the rest of the way back to school together, each quite pleased with his own thoughts.

EDITOR'S NOTE: *Twenty-seven-year-old Wilfrid Sheed is an Englishman who spent some of his school years in the United States—he lived here during the war. After Oxford, he came to New York, is now "loosely associated," he says, with the publishing house of Sheed & Ward of which his parents are the heads.*



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Syracuse, N. Y.....C. E. Chappell
Dey's
Edward's
Tampa, Fla.....Maas Brothers
Toledo, Ohio.....The LaSalle & Koch Co.
Tucson, Ariz.....Levy's of Tucson
Steinfeld's
Tulsa, Okla.....Brown, Dunkin Dry Goods Co.
Ventura, Calif.....Clifford C. Bascom
Waltham, Mass.....Grover Cronin, Inc.
Washington, D. C.....The Hecht Co.
Woodward & Lothrop
West Palm Beach, Fla.....Pioneer Company
Wichita, Kansas.....Innes

WHAT CAN YOU SAY OF GREECE?

(Continued from page 89)

Athenians, but strangely, because the Romans have their part here too. The Romans came and pulled down and altered and raised new temples to their own gods, as was always their barbarous habit, but, bone-bleached and worn away by wind and sun and water, all that they left belongs. The only living things on the island now are the great stone lions which guard the sacred way, a flight of pigeons, gleaming white—Aphrodite's doves—and a huge flock of turkeys elegantly black and white and red, that roam freely in and out of forum and agora and temple. There is nothing else except a great many strange, very beautiful, very small, cherry-red beetles.

The coming-and-going bustle of Piraeus, which appears far busier, more hurried, more desperately (and in this case deceptively, since no one in fact cares a jot for time in Greece, having seen far too much of it) trying to keep arrivals and departures to schedule than any of the world's much greater ports, seems friendly and familiar after the haunted, beautiful emptiness of Delos. Athens itself seems as familiar and easy as one's local town, and Sunium (with lunch in Liopesi at the most charming *taverna* in Greece) and Marathon and Rhamnus are short, easy drives that can be fitted in; that must be fitted in because they are all places of pleasure and delight and represent each a separate and different angle of Greek character and history. Still, they are measurable, assimilable; they do not transcend the dimension of time as Delos does and Delphi.

Delphi. Your perilous bus crawls past Parnassus, and past the crossroads where Oedipus killed his father. It pauses at the spinning spider village of Arachova, clinging to the rock face, where the "black" wine is so smooth and thick and red that you are comforted and fear no more the arcs the bus describes, the almost full gyrations it makes, as it descends and climbs again through the matchless mountains to Delphi.

Above Delphi the mountains shrug off time and in doing so hurl down boulders; below it and around the base of its hills flows the River of Olives, a deep valley with many tributaries, so filled with olive trees that their grey-green tops move and shimmer like water. Drink from the Castalian Spring, its water always icy, and walk up the sacred way to the site of the great temples; temples, treasuries, theatre, stadium are all there, man-made, tumbled from their grand geometry and disordered by rockfall and enemy and storm, but yet as noble, and seeming as permanent, as the great rocks which surround them.

The museum building, very close, is shamefully hideous, but it houses the Charioteer of Delphi, one of the chief treasures of Greek sculpture; perhaps the most beautiful bronze of the ancient world. Once he stood with his horses and four companions in the open; he was found just below the theatre. His co-drivers and all the horses are lost, smashed and disintegrated in the earthquake fall of the great stone temple above them, or removed at some time and melted down. It is hardly bearable when you stand in the museum and look up at the beautiful, sensuous, sulky young man's face, to think that with a little more luck we might with our own twentieth-century eyes have seen the whole great group; better still to have seen them standing where they were meant to stand, the hot sun warming the bronze, the great white pillars behind and the golden hills all round. But may the Gods be thanked that we still have the Charioteer.

The air in Delphi is like wine and the wine is like early morning sunshine; the olives are the fattest in Greece; in the village the grapes hang heavy from the vines that drape every balcony; the children are butter-smooth, the old women handsome as they walk up and down carding the honey-grey wool; and the young men have some of the beauty and that quality of *arete* which can not quite be translated either as pride or honour or vigour but is a combination of all three, an ability to use all one's talents to the full, which their forefathers admired above all.

Spend some days in Delphi, sitting on the terraces of the *tavernas*, drinking wine and watching the great eagles which wheel always overhead, down from the mountain crests, across the valley, so low that you can look down on the spread pinions, then soaring

(Continued on page 125)

away. There have always been eagles over Delphi. Do not hurry. Look out and down the River of Olives which, like water, flows toward the sea: and look where the little port of Itea glitters in the delta of the trees and look beyond at the sea itself. Or glance down from the terrace and watch the men cultivating, with mattocks, tiny patches of the steep hillsides. Life is simple. Work is hard and constant and possessions few. But the hills and the sea are there for ever and, as one watches, truth can be seen from time to time. It is the ancient truth of Greece, truth mathematical, perfect and irrefutable, in a great hill of enduring rock; and in the right number and order of columns built on a slight curve, exactly worked out to allow for the apparent curve in the relation between verticals and horizontals, as the human eye sees them in perspective. It is the ancient truth of Greece: truth humanistic, imperfect and fallible, in a great sanctuary of the enduring spirit and in the right order of man's mind, built on man's reverence for life and the ascending curve of his genius. It is Truth within Truth: Truth mathematical and Truth apparent.

How to get there from this country: By air, Trans World Airlines, El Al, Air France, Sabena, and Royal Dutch Airlines all stop, on various flights, at Athens. By sea, the Italian Line goes to Patros: the Greek Line, Home Lines, and the American Export Lines go to Piraeus. Caïques go to Delos daily from Mykonos.

MAKE-UP TRICKS

(Continued from page 85)

New sparkle to eyes—over powder-set eye make-up, a flick of shine-cream in the centre of the lid for brilliance.

To lips, the same treatment to soften, round the mouth's contours.

Model make-up cap: a light, turban-wrapping of Saran Wrap.

Crêpe coiffure—the silky new tumblings of height at the crown of the head Everest-ed out of crêpe hair buyable now in some fifteen close-to-nature colours. The "hair" comes in plaits, pulls out as needed; tucks under your own hair, and anchors with hairpins.

To revive a coiffure that's lost its line . . . one of the new hair sprays that supplies body as well as control. On limp "second day" hair, spray, comb and brush into original line, finger-set; spray again.

To cover emergencies beautifully. Clouds of coarse veiling tied over the face, knotted high on the back of the head, hanging in streamers. Taupe veil with green eye shadow, sapphire with violet—or whatever.

Perfume lore. Schedule applications every three hours: turn the atomizer on your coiffure—natural oils in hair act as fixatives.

To "cool" a tan: blue or green powder under your usual shade.

Instant face-lift: a product new to the beauty pages, Fish Skin, long in use as a *tour de théâtre*, in appearance like non-shiny Scotch Tape. Strips of it are applied to the skin with spirit gum, take make-up, come off with a gentle tug. For widening, uptilting the eyes: secure strips at the temples, near the hairline.

FASHION CAREER COURSE

This year, again, the Fashion Group will offer its Fashion Career Course, for young men and women. The course, which consists of eleven evening lectures (a fashion show is included this year), covers the creation, buying, and selling of fashion.

The series of lectures starts on Tuesday, September 16, and will be held on Tuesdays thereafter (except September 23 and November 4) at the Engineering Auditorium, 29 West 39th Street, from 6:30 P.M. to 9:00 P.M. At each session there will be a moderator and a panel of experts in their respective fields—among them Pauline Trigère, Eugenia Sheppard, Vincent Monte-Sano, Dorothy Liebes.

The cost for the entire series is $16. Individual lectures, $2.50 (with the exception of the evening of the Fashion Show—November 25—when it will be $3.50). Applications may be made in advance. Address:

THE FASHION GROUP
9 Rockefeller Plaza
New York 20, N. Y.
Tel: CI 7-3940

Fashion Group Career Courses are also conducted in cities where there are Regional Fashion Groups.



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What could be prettier for those first Fall days! And practical too, for these adroitly shaped coats travel right through Winter with the weightless, protective warmth of Curon® Interlining

Left: #8314 – Chemise silhouette with unique back interest, topped by an inlaid velveteen French collar. Luxurious 100% wool broadcloth in cocoa, cranberry red, or yeoman blue. CURON-Interlined for featherlight warmth. Sizes 7-14, coat only. Sizes 3-6X includes matching slacks. About $39.

Right: #8230—Finest imported Italian miniature check plaid in classic Coachman front. Fitted inverted pleat back with tab belt. Interlined with CURON for weightless warmth. Sizes 7-14, coat only. Sizes 3-6X with matching velveteen leggings. In flattering tones of green, navy or brown. About $35.

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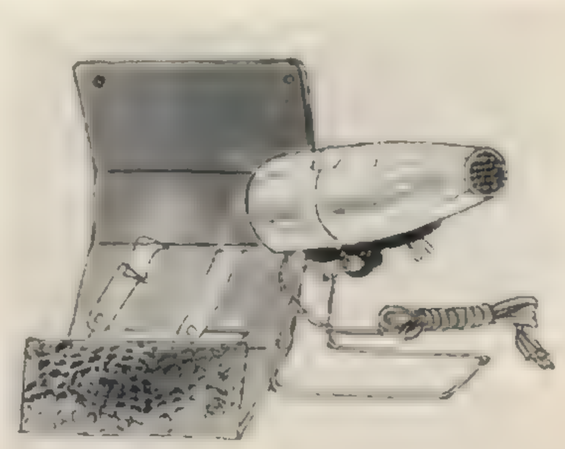


Store	City	State
Burger-Phillips	Birmingham	Alabama
Northern Commercial	Anchorage	Alaska
Levy's	Tucson	Arizona
Weill's	Bakersfield	California
Robinson's Beverly	Beverly Hills	California
Redder's Mademoiselle	Fresno	California
Stevenson's Dept. Store	La Jolla	California
Buffum's	Long Beach	California
Broadway Dept. Store	Los Angeles	California
J. W. Robinson Co.	Los Angeles	California
Lee's	Modesto	California
Rathbun's	No. Hollywood	California
Capwell's	Oakland	California
J. W. Robinson	Pasadena	California
Klein's	Pittsburg	California
Taylor's	Pomona	California
Harris Co.	Redlands	California
Harris Co.	Riverside	California
Weinstock, Lubin & Co.	Sacramento	California
The Harris Co.	San Bernardino	California
Marston	San Diego	California
H. Liebes & Co.	San Francisco	California
Marcus, Inc.	San Jose	California
Loewe & Zwierlein	San Mateo	California
Buffum's	Santa Ana	California
Trenwith's, Inc.	Santa Barbara	California
Weldon's	Ventura	California
Denver Dry Goods Co.	Denver	Colorado
May Co.	Denver	Colorado
Tweed's	Manchester	Connecticut
Fred Phipps	New Haven	Connecticut
Frank R. Jelleff	Washington	D. C.
Furchgott's	Jacksonville	Florida
Empire Store	Lakeland	Florida
W. H. Wade	Leesburg	Florida
Hartley's	Miami	Florida
Rheinauer's	Ocala	Florida
Dickson & Ives	Orlando	Florida
Webb City, Inc.	St. Petersburg	Florida
The Vogue	Tallahassee	Florida
O. Falk's	Tampa	Florida
Norman's	West Palm Beach	Florida
Leopold Adler	Savannah	Georgia
The Mode, Ltd.	Boise	Idaho
Iris C. Hale	Twin Falls	Idaho
Livingston's	Bloomington	Illinois
Lytton's	Chicago	Illinois
Morris B. Sachs	Chicago	Illinois
Jules Straus, Inc.	Danville	Illinois
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Ackemann Bros.	Elgin	Illinois
Bercher's Women's Apparel	Freeport	Illinois
D. J. Stewart	Rockford	Illinois
McCabe's	Rock Island	Illinois
Myers Bros.	Springfield	Illinois
Wicks Co.	Bloomington	Indiana
Wolf & Dessauer	Ft. Wayne	Indiana
Edward C. Minas	Hammond	Indiana
L. S. Ayres & Co.	Indianapolis	Indiana
Carsten's	Michigan City	Indiana
Gilbert's	South Bend	Indiana
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Gimbel Bond Co.	Vincennes	Indiana
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Younkers	Des Moines	Iowa
Palace Clothing Co.	Topeka	Kansas
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J. E. Palmer	Portland	Maine
Hutzler Bros.	Baltimore	Maryland
Lazarus Inc.	Cumberland	Maryland
C. Crawford Hollidge	Boston	Massachusetts
W. Filene's Sons Co.	Boston	Massachusetts
Richard Healy Co.	Worcester	Massachusetts
Wm. Goodyear	Ann Arbor	Michigan
Himelhoch Bros. & Co.	Detroit	Michigan
B. Siegel	Detroit	Michigan
Lona Fox Duckwitz	Flint	Michigan
Paul Steketee	Grand Rapids	Michigan
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Buttrey Assoc., Inc.	Great Falls	Montana
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Helen Michel	East Orange	New Jersey
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Geer Jess	Las Cruces	New Mexico
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Resnick's	Binghamton	New York
Adam Meldrum & Anderson	Buffalo	New York
L. L. Berger	Buffalo	New York
S. F. Iszard	Elmira	New York
Fowler's	Glens Falls	New York
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J. J. Kline, c/o Beirs	Niagara Falls	New York
Poughkeepsie Up-To-Date	Poughkeepsie	New York
Sibley Linsey & Curr	Rochester	New York
Fish & Co.	Syracuse	New York
Musier Price	Utica	New York
Bon Marche	Asheville	North Carolina
J. B. Ivey	Charlotte	North Carolina
Montaldo's	Charlotte	North Carolina
Ellis Stone Co.	Durham	North Carolina
Capitol of Fayetteville	Fayetteville	North Carolina
H. Weil & Bros.	Goldsboro	North Carolina
Montaldo's	Greensboro	North Carolina
L. S. Stone	Greensboro	North Carolina
McEwen & Thompson	Mint Hill	North Carolina
Harrison's	Mt. Airy	North Carolina
Wonder Dress Shop	Wilmington	North Carolina
Montaldo's	Winston-Salem	North Carolina
H. & S. Pogue	Cincinnati	Ohio
The Halle Bros. Co.	Cleveland	Ohio
Union Co.	Columbus	Ohio
Gregg's	Lima	Ohio
La Salle & Koch	Toledo	Ohio
The Rappold Co.	Warren	Ohio
Rothschild's	Oklahoma City	Oklahoma
Vandever's	Tulsa	Oklahoma
Meier & Frank	Portland	Oregon
Lipman Wolfe & Co.	Salem	Oregon
Mary Sachs	Harrisburg	Pennsylvania
Catherine's	Hazelton	Pennsylvania
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John Wanamaker	Philadelphia	Pennsylvania
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Joe L. Walters—c/o Whitners	Reading	Pennsylvania
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Sanger's	Dallas	Texas
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Monning	Fort Worth	Texas
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Dunlap Co.	Lubbock	Texas
Hemphill-Wells	Lubbock	Texas
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Gardner & Co., Inc.	Walla Walla	Washington
Lou Johnson	Yakima	Washington
Polan's	Charleston	West Virginia
Parsons-Souders Co.	Clarksburg	West Virginia
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E. R. Barron Co.	La Crosse	Wisconsin
H. S. Manchester, Inc.	Madison	Wisconsin
Smartwear, Emma Lange	Milwaukee	Wisconsin
Eitel's	Racine	Wisconsin
Kassis Dept. Store	Casper	Wyoming



Bulletin: the new whiz hair driers

Stirring up a breeze now: two new electric hair driers.
Above, the use-at-home version to place on a
convenient table, mantelpiece, or bookshelf.
Attached to a tilting stand, it swivels to any direction
in a ninety-degree radius, concentrating the air
where it's needed, and leaving hands free for a manicure,
for instance. (It also dries nail polish.)
Below, a flyweight travelling version of the same drier
that fits neatly into a red pseudo-alligator case,
stashes easily in a suitcase. With it goes
a vinyl hood that fits snugly over hair,
funnelling the warm breeze for super-quick drying.
Both machines, incidentally, are gentle enough to use
on children, even skittery dogs and cats.
They also defrost frozen pipes; dry paint.
Home drier, chrome-finished, with stand, $20.
Travelling drier with hood and case, $25.
Both by Oster.
At Hammacher Schlemmer.





Here, two well organized, practically-every-day suit looks; both—more high-fidelity than old-faithful. *Left:* Shadow-plaid suit of black and white Scottish looped mohair, with a nice roll to the shawlish collar. $160. From Jay Thorpe. *Right:* Beige wool-and-mohair tweed dress with a nice hatch of herring-bones; miniature box top, worn over a slightly high-waisted skirt that's strung on a camisole top. By Sloat; $50. At Bonwit Teller; Frederick & Nelson.

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Not all merchandise shown on pages 31 to 33 in all stores, but representative "Who is She" collections are available

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Asheville, N. C.....Bon Marche
Atlanta, Ga.....Rich's
Augusta, Ga.....White's
Austin, Texas.....Goodfriends
Bakersfield, Calif.....Malcolm Brock
Baltimore, Md.....Hutzler's
Beaumont, Texas.....The White House
Binghamton, N. Y.....McLean's
Birmingham, Ala.....Loveman's
Boston, Mass.....Filene's
Buffalo, N. Y.....Hengerer's
Cedar Rapids, Iowa.....The Killian Co.
Charleston, S. C.....Condon's
Charleston, W. Va.....Stone & Thomas
Charlotte, N. C.....Ledford's
Chattanooga, Tenn.....Miller Bros.
Chicago, Ill.....Mandel Bros.
Cincinnati, Ohio.....H. & S. Pogue
Cleveland, Ohio.....The Higbee Co.
Columbia, S. C.....Belk's
Corpus Christi, Texas.....Lichtenstein's
Dallas, Texas.....Wally Williams
Dayton, Ohio.....Rike-Kumler Co.
Decatur, Ill.....Linn & Scruggs
Des Moines, Iowa.....Younker's
Detroit, Mich.....The J. L. Hudson Co.
Duluth, Minn.....Duluth Glass Block
El Paso, Texas.....Popular Dry Goods Co.
Evansville, Ind.....Schear's Dept. Store
Fort Lauderdale, Fla.....Burdine's
Fort Smith, Ark.....The Boston Store
Fresno, Calif.....E. Gottschalk & Co.
Fort Worth, Texas.....Wally Williams
Galveston, Texas.....E. S. Levy
Grand Rapids, Mich.....Paul Steketee & Sons
Greensboro, N. C.....Ellis-Stone Co.
Greenville, S. C.....Ivey's
Harrisburg, Pa.....Bowman's
Hartford, Conn.....Sage-Allen
Houston, Texas.....E. S. Levy
Indianapolis, Ind.....L. S. Ayres & Co.
Jackson, Miss.....The Kennington Co.
Jacksonville, Fla.....Cohen Bros.
Kansas City, Mo.....The Jones Store
Knoxville, Tenn.....Rich's
Lexington, Ky.....Stewart Dry Goods
Lincoln, Neb.....Miller-Paine
Little Rock, Ark.....Pfeifer's
Long Beach, Calif.....Buffums
Los Angeles, Calif.....The May Co.
Louisville, Ky.....Stewart's
Madison, Wisc.....Harry S. Manchester, Inc.
Memphis, Tenn.....Lowenstein's
Miami, Fla.....Burdine's
Miami Beach 163rd St.....Burdine's
Minneapolis, Minn.....The Dayton Co.
Milwaukee, Wisc.....Gimbels
Mobile, Ala.....L. Hammel Co.
New Orleans, La.....Labiche's Inc.
New York, N. Y.....Arnold Constable
Newark, N. J.....Bamberger's
Norfolk, Va.....Smith & Welton
Oakland, Calif.....Kahn's
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Orlando, Fla.....Belk's
Philadelphia, Pa.....John Wanamaker
Phoenix, Ariz.....Korrick's
Pittsburgh, Pa.....Joseph Horne Co.
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Portland, Ore.....Meier & Frank
Providence, R. I.....Gladding's
Racine, Wis.....Zahn's
Reading, Pa.....Pomeroy's
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Rock Hill, S. C.....Friedheim's
St. Louis, Mo.....Famous-Barr Co.
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San Antonio, Texas.....Joske's
San Diego, Calif.....Walker-Scott Co.
San Francisco, Calif.....The White House
Sacramento, Calif.....Weinstock-Lubin
San Jose, Calif.....Hale's
Salt Lake City, Utah.....Keith O'Brien
Scranton, Pa.....Scranton Dry Goods
Seattle, Wash.....The Bon Marche
Shreveport, La.....The Fashion
South Bend, Ind.....Robertson's
Spartanburg, S. C.....A. W. Smith
Springfield, Ill.....Meyers Bros., Inc.
Springfield, Mass.....Forbes & Wallace
Springfield, Mo.....Heer's
Syracuse, N. Y.....Flah's
Tacoma, Wash.....Rhodes Bros.
Terre Haute, Ind.....Meis Bros.
Toledo, Ohio.....Lasalle's
Topeka, Kansas.....Pelletier's
Tucson, Ariz.....Levy's
Tulsa, Okla.....Freug's
Washington, D. C.....Woodward & Lothrop
W. Palm Beach, Fla.....Burdine's
Wheeling, W. Va.....Stone & Thomas
Winston-Salem, N. C.....The Anchor Co.
Worcester, Mass.....Filene's
York, Pa.....Chas. H. Bear & Co.
Youngstown, Ohio.....Strouss-Hirshburg Co.

Schooled for winter: sneaker boots

Here, a sneaker preview of a smart idea for schoolgirls (or country women), to walk up a storm this winter: sneaker boots, in waterproof canvas—khaki-coloured, warmly fleece-lined, with corrugated rubber soles. Keds Winter Boots, by U.S. Rubber, in sizes 4 to 10; about $7. Lord & Taylor; Woodward & Lothrop.



VOGUE PATTERNS

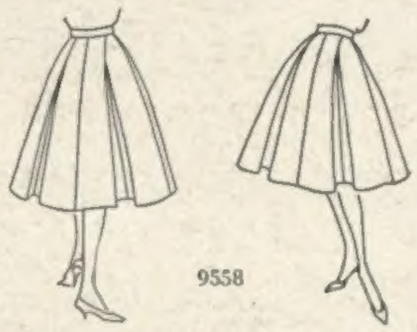
(Back views, sizes, yardages of the Patterns on pages 106-107)



9485



9556



9558



9388

Top row, left: Blouse, Vogue Pattern 9485, Easy to Make. In sizes 10-20 (31-40); for size 14, 1⅞ yds. 45" fabric. 60c.
Top row, right: Wrapped skirt, Vogue Pattern 9556, Easy to Make. Sizes 24-30. For size 26, 1⅞ yds. 54" fabric. 60c.
Lower left: Tweed skirt, Vogue Pattern 9558, Easy to Make. In sizes 24-30. Size 26 requires 2¾ yds. 54" fabric. 60c.
Lower right: Plaid skirt, Vogue Pattern 9388, in sizes 25 to 38½. For size 26, 1¾ yds. of 54" fabric are needed. 60c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5¢ additional for each pattern ordered.

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composed, relaxed look

HEAD AND SHOULDERS ABOVE THE CROWD!



The Talbott full-fashioned sweater designed by Givenchy and Talbott's matching skirt shown on the opposite page may be bought at the fine William Van Buren stores listed below.

Alexandria, La.....Weiss & Goldring
Amarillo, Texas.....White & Kirk
Asheville, N. C.....Carroll & Co., Inc.
Atlanta, Ga.....Regenstein's Buckhead
Atlanta, Ga.....Regenstein's Peachtree
Augusta, Ga.....Cullum's
Beaver Falls, Pa.....Berkman's, Inc.
Birmingham, Ala.....Burger-Phillips Co.
Boise, Idaho.....The Mode Ltd.
Burlington, Iowa.....J. S. Schramm Co.
Caldwell, N. J.....J. M. Towne & Co.
Cedar Rapids, Iowa.....Martin Dry Goods Co.
Cincinnati, Ohio.....Jenny Co.
Clayton, Mo.....Boyd's
Columbia, S. C.....Haltiwanger's
Columbus, Ga.....Kiralfy's, Inc.
Coral Gables, Fla.....Daniels, Inc.
Crestwood, Mo.....Boyd's
Davenport, Iowa.....Abrahams Bros.
Daytona Beach, Fla.....Furchgott's
Detroit, Mich.....Hughes & Hatcher
Woodward at Montcalm; Northland Center; Eastland Center; Lincoln Park
Duluth, Minn.....Ed. F. Wahl Co.
Eugene, Ore.....Russell's, Inc.
Evansville, Ind.....Schultz's
Fort Lauderdale, Fla.....Anthony's
Fort Worth, Tex.....The Fair
Fair Oaks; Fair East; Fair Ridglea; Fair Westcliff
Galveston, Tex.....Nathan's
Green Bay, Wis.....Smartwear-Emma Lange
Harrisburg, Pa.....Wm. B. Schleisner
Houston, Tex.....Sakowitz Downtown
Houston, Tex.....Sakowitz Gulfgate
Jacksonville, Fla.....Furchgott's
Kansas City, Mo.....Mindlin's
Knollwood, Minn.....Rothschild-Young Quinlan Co.
Knoxville, Tenn.....Sterling House
Lancaster, Pa.....Wm. B. Schleisner
Lexington, Ky.....Wolf Wile Co.
Little Rock, Ark.....M. M. Cohn Co.
Los Angeles, Cal.....Coulter's
Macon, Ga.....Goldmans
Milwaukee, Wis.....Smartwear-Emma Lange
Minneapolis, Minn.....Rothschild-Young Quinlan Co.
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